

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT REPRESENTS."—Goethe.

SUBSCRIPTION, FREE BY POST, 30s. PER ANNUM.

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 344, Regent Street, London, W.

VOL. 50—No. 51.

SATURDAY, DECEMBER 21, 1872.

PRICE { 4d. Unstamped.  
5d. Stamped.

**CRYSTAL PALACE.—THIS DAY**, production of the NEW CHRISTMAS MASQUE and HARLEQUINADE, by E. L. Blanchard.

**CRYSTAL PALACE.—CHRISTMAS FESTIVITIES.**—THIS DAY will be produced, at Three o'clock, on the great stage, the new and original Grand Christmas Masque and Harlequinade, written expressly for the Crystal Palace by E. L. Blanchard, entitled JACK AND JILL; or, Old Dame Nature and the Fairy Art. This original work will be placed on the stage with the utmost magnificence by the Company's own management, and will be supported throughout by the highest talent. Every effort will be made to promote the fullest enjoyment in consonance with good taste. The scenery (with the exception of the Transformation Scenes, by Mr. F. Fenton, Mr. Endem, and assistants) will comprise several great and novel effects. The Transformation Scene is entitled "Endymion: a Dream," and has been devised and painted by Mr. Charles Brew and assistants. Dresses and grotesque masques designed by Dykwykyn. Prismatic effects by Messrs. Defries. Ballet invented and arranged by Mr. Milano. The original music by Mr. W. H. Montgomery. Stage Manager, Mr. T. H. Friend.—Admission, Half-a-Crown, or by Guinea Season Ticket. Reserved Stalls, Half-a-Crown, which may be booked in advance at the ticket office.

**SACRED HARMONIC SOCIETY, EXETER HALL.**—Conductor, Sir MICHAEL COSTA.—THE CHRISTMAS PERFORMANCE of Handel's "MESSIAH," will be repeated on Friday next, Dec. 27. Principal vocalists, Madame Sinico, Madame Patey, Mr. Cummings, and Mr. Santley. Trumpet, Mr. Harper. Organist, Mr. Willing. Band and chorus, 700 performers. Commence at 7.30.—Tickets, 3s., 6s., and 10s. 6d., now ready, at No. 6, Exeter Hall.

"MY SWEETHEART WHEN A BOY."

MR. HENRY GANNEY will sing "MY SWEETHEART WHEN A BOY," "ALICE, WHERE ART THOU?" and "SI TU SAVAIS," at Downham Theatre (Norfolk), on Dec. 26th, 27th, and 28th.

"ALICE, WHERE ART THOU?"

MR. HENRY GANNEY will sing "ALICE, WHERE ART THOU?" at Westbourne Hall, Dec. 23.

"ALICE, WHERE ART THOU?"

MR. HENRY GANNEY will sing Ascher's popular Romance, "ALICE, WHERE ART THOU?" and Balph's song, "DIDST THOU BUT KNOW"—(*Si tu Savais*)—at the National Ballad Concerts in London and Country.

"ONE WORD."

MR. WILFRED MORGAN and MISS PERCIVAL will sing the admired duet "ONE WORD," at Mr. Archer's Evening Concert, at Blackheath, Monday, Dec. 23.

MADAME SINICO will sing in "JUDAS MACCABEUS," at Exeter Hall, in "THE MESSIAH," on the 29th December; on the 23rd December, in "THE MESSIAH," at Bradford; and on the 25th December, in "THE MESSIAH," at Manchester.

"LA BACCANTE."

MADAME SINICO will sing Signor Fiori's Canzone, "LA BACCANTE," at Manchester, This Day, Dec. 21st.

MISS ROSA BINFIELD, Pupil of the late Signor BIGNARDI, gives Lessons on the Concertina and Piano—9, Stratheden Villas, New Road, Shepherd's Bush, W.

MR. O. CHRISTIAN (Primo Basso).—Communications respecting engagements for Oratorios and Concerts to be addressed 18, Adelaide Square, Windsor.

MISS ELIZA HEYWOOD (Contralto).—Communications respecting engagements for Oratorios and Concerts, to be addressed, Blenheim Terrace, Old Trafford, Manchester.

MR. MAYBRICK.

MR. MAYBRICK will be at liberty to accept ENGAGEMENTS after Dec. 14th. Address, 38, Langham Street, Portland Place; W., or to Mr. George Dolly, 52, New Bond Street, W.

MR. J. HOLMAN ANDREWS' NEW SONGS, "THE OLD YEAR," 3s., and "SMILE ON MY EVENING HOURS" (Sacred Song), 3s.—London: WHEAT & CO., Hanover Street.

Just Published,

## "SWEET HAWTHORN TIME."

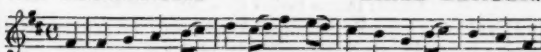
WORDS BY

(SONG.)

MUSIC BY

WM. HENDERSON.

EMILE BERGER.



Sweet hawthorn time—fair month of May! What joys attend thine advent gay!

Sweet hawthorn time—fair month of May!

What joys attend thine advent gay!

On every tree the birds sing,

From hill and dale glad echoes ring;

The lark, inspir'd, to heav'n ascends,

The gurgling brook in beauty wends

By mossy bank and grassy brake,

Where violets bloom and lambskins play.

Delightful Spring—sweet month of May

What joys attend thine advent gay!

In mantle clad of fairest sheen,

The woods burst forth in virgin green—

Bright home of birds and flow'rets gay,

The streamlet woos thy sheltered way,

Thro' primrose dells, sweet hawthorn glades,

And silver birches' fragrant shades,

Where nightingales, at close of day,

In leafy bow'rs trill raptur'd lay.

Delightful Spring—sweet month of May

What joys attend thine advent gay!

Price 3s.

London: DUNCAN DAVISON & CO., 344, Regent Street.

And may be had, by order, of all Music-sellers in town and country.

TO PIANOFORTE DEALERS AND OTHERS.

THE Cheapest House in the Trade to Purchase PIANOFORTES and HARMONIUMS is

H. T. CASSINI'S,

Finsbury House, Woodgreen, near London.

Twelve Minutes' Ride from King's Cross Station.

N.B.—About Sixty for Sale, very Cheap, for Cash.

"THE KING OF MY HEART IS COMING." The

popular new song (for contralto or mezzo-soprano voice), by MILES BENNETT, sent post free for 18 stamps.—"The King of my Heart" really deserves its popularity."—*Bradford Evening Mail*. "An exquisitely beautiful and finished composition."—*Review*. Cramer & Co., 201, Regent Street, W.

THREE NEW SONGS, by L. N. GRAZIA, Composer of

"Laugh while you may."

"THE OLD MAN SITS AT HIS HEARTH ALONE" .. .. . 4s.

(Poetry by Lord Lytton).

"THERE IS A GARDEN IN HER FACE" .. .. . 4s.

"ONLY A DREAM" .. .. . 4s.

"All Half-price and post free.

E. C. BOOSER, 2, Little Argyll Street, W.

"THE YOUNG VOCALIST."

By Mrs. MOUNSEY BARTHOLOMEW.

Published by

GRIFFITH & FARRAN,

ST. PAUL'S CHURCHYARD.

"Mrs. Bartholomew has done a good work for the little ones, and no better present could be given to the music-loving child than this attractive volume."—*Musical World*.

"The name of Mrs. Mounsey Bartholomew is a sure guarantee of its excellence. It is a collection of twelve songs, selected from Mozart, Weber, Mendelssohn, &c. Her elegant little volume is a casket of gems of the purest water."—*Illustrated News*.

"We cordially commend this volume as an excellent present to those children who, having escaped from the nursery, and are not yet fully recognised in the drawing-room."—*Illustrated News*.

**MUSICAL PRESENTS.**—High-class Music for Students and others. To be had, gratis and postage-free, a LIST of 400 CLASSICAL WORKS, bound, and at greatly reduced prices.

**GIGUE**, for the **PIANOFORTE**. By **HANDEL**. Edited by **BRINLEY RICHARDS**, and performed by him at his Concert on the 13th inst. A charming trifle from a master mind. Price 3s.; free by post for 18 stamps. London: **ROBERT COCKS & CO.**

**ADMIRED SONGS BY**

**Madame la Baronne WILLY DE ROTHSCCHILD.**

"APPELLE-MOI TON ÂME?" (Sung by Madame la Vicomtesse VIGIER.)

"SOUVENIR" (Poésies d'Alfred de Musset.)

"DANZIAM" (Valse Chantée).—"COQUETTERIE" (Melodie).—

"L'AVEU" (Melodie).

Composed expressly for **MADAME CHRISTINE NILSSON.**

Paris: **HEUGEL & C<sup>ie</sup>.**

London: **DUNCAN DAVISON & Co., 244, Regent Street, W.**

**"SWEETHEART WALTZ."**

FOR THE **PIANOFORTE.**

On the popular song, "My Sweetheart when a Boy," (beautifully illustrated).

Price 4s.

London: **DUNCAN DAVISON & Co., 244, Regent Street.**

**THIS New and Charming Waltz will be played at the**

**ADOLPH THEATRE**, nightly, under the direction of Mr. Edwin Ellis.

**At the Spa Concerts, SCARBOROUGH**, under the direction of Herr Meyer Lutz.

**At the Royal STRAND THEATRE**, under the direction of Mr. John Fitzgerald.

**At the Royal Assembly Rooms, MARGATE**, under the direction of Mr. Spillane.

"Mr. Wilford Morgan is to be congratulated. Singer, actor, and composer, equally pleasure-giving in each capacity; but, for choice, most admirable as composer. His song, 'My Sweetheart when a boy,' is one of the most popular of its time; and upon the song he has founded the 'Sweetheart Waltz.' If English composers and publishers would give us more such there would be less scope for going into ecstasies over the German school of dance composition. The leading theme is charmingly fresh and tuneful in its waltz tempo; and the subordinate subjects—if they may be called subordinate—are equally piquant and graceful. The 'Sweetheart' will be as popular in the ball room as 'My Sweetheart' is in the concert room; and as a study or practice piece it can be heartily recommended to young or average executants, who will be pleased by sweet melody, and profited by musicianly arrangement and good harmony."—*Brighton Guardian*.

"This set of waltzes is by Mr. Wilford Morgan, having been founded by him on his popular song, 'My sweetheart when a boy,' which has frequently been sung in Belfast, and invariably well received. They keep strictly to the melody, and are very skilfully put together, and are altogether much above the average of such compositions. Mr. Morgan, who is an old favourite in Belfast, accompanied the Royal Italian Opera Company during both their visits to this town. 'The Sweetheart Valse' has been published in a very tasteful form."—*Northern Whig*.

"This is a very elegant and melodious waltz, founded on the song of 'My sweetheart when a boy,' which has deservedly become exceedingly popular, and which is also the composition of Mr. Wilford Morgan, a member of the opera company at present amongst us. The waltz is admirably adapted for dancing, is clear and brilliant, and presents no insuperable executive difficulties to pianists of ordinary acquirements, a by no means unattractive feature, whilst it is written in a highly musicianlike manner, and is a very pleasing piece for drawing-room performance."—*Liverpool Daily Post*.

**OPERA COMIQUE.**

**THE RUSTIC DANCE.** Music by **J. MALLANDAINE**, will be performed nightly in **Hzave's Opera, L'Œil Crève**.

**REQUIRED**, a few **VOICES** (Ladies and Gentlemen, only), for a really aristocratic Choir (Fourth Season). Amateurs preferred. Solrees fortnightly. Address, "Doctor," care of **DUNCAN DAVISON & Co., Foreign Music Warehouse, 244, Regent Street, W.**

**BOUDAULT'S PEPSINE POWDER.**

Taken by Dyspeptics at each meal (Bottles of One Ounce).

**PRIZE OF THE FRENCH INSTITUTE, 1856.**

**SOLE MEDAL, PARIS EXHIBITION, 1867. SILVER MEDAL, 1868,** and supplied to the principal Hospitals of Paris since 1854.

**BOUDAULT'S PEPSINE WINE (SHERRY), 4s. & 8s.**

Delicious and agreeable to take, and superior to all others.

**BOUDAULT'S PEPSINE** Lozenges, 4s. Pills, 4s.

A very convenient form for Persons travelling.

**HOTTOT-BOUDAULT, 7, Avenue Victoria, Paris.**

**A. & M. ZIMMERMANN, 7, Fen Court, London, E.C.**

May be obtained through all Chemists.

**BRIGHTON CONCERT AGENTS,**  
**PIANOFORTE AND MUSICSELLERS,**  
**LYON & HALL,**  
**WARWICK MANSION.**

Published by Subscription,

And to be ready for delivery on the 1st of January, 1873, in *One Volume*, elegantly bound, gilt edges, &c.,

**MENDELSSOHN'S**

**"LIEDER OHNE WORTE,"**

(SONGS WITHOUT WORDS.)

Transcribed for the

**HARP,**

By **JOHN THOMAS,**

Harpist to Her Majesty the Queen, and Professor at the Royal Academy of Music.

SUBSCRIPTION—ONE GUINEA.

Subscribers' names to be forwarded to Mr. JOHN THOMAS, 53, Welbeck Street, London, W.

Just Published.

**"LA CAPRICIEUSE,"**

MORCEAU DE SALON,

(Pour le Pianoforte),

Par **GRACE SHERRINGTON,**

Price 4s.

London: **DUNCAN DAVISON & Co., 244, Regent Street, W.**

Where may be obtained

**"Valse de BRAVOURE,"**

Composed by **GRACE SHERRINGTON.**

Price 4s.

**"MARCHE BRESILLIENNE,"**

By **IGNACE GIBSONE.**

Played by the Composer with the greatest success at the International Exhibition.

London: **DUNCAN DAVISON & Co., 244, Regent Street, W.**

**NEW PIANOFORTE MUSIC.**

**"IN THE GLOAMING,"**  
**REVERIE**

FOR THE

**PIANOFORTE,**

By **FREDERICK F. ROGERS.**

London: **NOVELLO, EWER & Co., BERNERS STREET.**

**SCHOTT & CO.,**

159, REGENT STREET, LONDON,

Beg to Announce that

**M. ALEXANDRE GUILMANT,**

(Organiste du Grand Orgue de l'Eglise de la Trinité à Paris), whose playing and compositions met with such brilliant success, has entrusted them with the sole Agency for the sale of his works. Catalogues may be had, post free, on application.

**MADAME SINICO'S NEW SONG,**

**"LA BACCANTE."**

CANZONE,

**DI ETTORE FIORI.**

Price 4s.

London: **DUNCAN DAVISON & Co., 244, Regent Street, W.**

**NEW AND ADMIRED SONGS**

BY

**W. F. TAYLOR.**

(Composer of "I HEARD A SPIRIT SING.")

**PRICE THREE SHILLINGS EACH.**

"MEMORY GREEN." "FRIENDS AGAIN."

"MARRIAGE BELLS."

"I HEARD THE NIGHT WINDS SIGHING."

ALSO

"THE FAIRY'S RING,"

DUET.

By **W. F. TAYLOR.**

**LONDON: DUNCAN DAVISON & CO.,**  
**244, REGENT STREET.**

## THE BRITISH ORCHESTRAL SOCIETY.

(From the "Pall Mall Gazette.")

This association, which has just come into existence, seems to be founded on much the same basis as the defunct Musical Society of London. Amateurs, whose chief pleasure consists in hearing good music, will be generally reminded of the excellent series of concerts given some years ago under the direction of Mr. Alfred Mellon; while those who also take a delight in examining the inner constitution of things will find, on enquiry, that the British Orchestral Society consists entirely of Englishmen, and that none but Englishmen and Englishwomen will be allowed to take part in its concerts. Works of importance by English composers are to be produced; but, though of late years English composers have scarcely had a chance of coming before the public, there is nothing new in the announcement that music of native origin will not be neglected. What is quite new, and not only new but unprecedented, is the rule the society has adopted by which members of the orchestra, as well as vocal and instrumental soloists, must all be of English birth. This is the society's fundamental principle. It is not, indeed, put forward in the crude form in which we have stated it. The directors content themselves with announcing that "the soloists, vocal and instrumental, together with the band of seventy-five performers, will be found to include the most eminent English talent," and that thus will be formed, "for the first time in this country for many years, a complete representative orchestra;" but the formation of a "complete representative orchestra" does, in effect, amount to the exclusion of foreigners from the band. The motive of such exclusion is not, we may be sure, hostility to foreigners, but simply a desire to show what Englishmen, unaided by foreigners, can do in the way of musical execution. The motive, all the same, is liable to misinterpretation, and is almost certain to be misunderstood. Whom was it necessary to convince that a sufficient number of English musicians could be found to form one good orchestra when it was already well-known that the majority of players in at least three excellent orchestras are Englishmen? Has the talent of the English vocalists and instrumentalists, announced to appear as soloists, been hitherto ignored in England? Or is it on the Continent that they are thought to be under-valued? And is it really forgotten that Mme. Arabella Goddard has played with the greatest success in Germany, and that Mr. Santley has been most favourably received at the principal Italian Operahouses? Mr. Sims Reeves, and many other English singers, good, bad, and indifferent, sang in Italy and elsewhere on the Continent before making their appearance in England; and there is not one of the soloists, vocal or instrumental, nor one member of the orchestra of the British Orchestral Society, who would not be allowed abroad the hearing which this society would deny to foreign singers and musicians in England. No one can seriously imagine that such artists as Mr. Carrodus, Mr. Lazarus, Mr. Edward Howell, &c., would not be gladly received into any orchestra in Europe or America; and this reminds us that if English musicians complain of England's being invaded by musicians from the continent of Europe, American musicians might, in a similar spirit, and on precisely similar grounds, complain of the number of English musicians who invade the United States. What should we think of an American musical society which, unable to dispense with the works of European composers, should refuse all co-operation from European executants? There is only one country in the world which could form a society for the performance of concert-music of the highest class on the basis of none but native compositions executed by none but native musicians; and we do not suppose that it has ever occurred to a German to seek to carry out such an idea. On the contrary, at that sufficiently German institution, the Leipzig Conservatorium, the compositions of Sir Sterndale Bennett and Mr. Macfarren have been performed, and with what success we know from Mendelssohn's own letters; while at least two of Balfe's operas (*The Bohemian Girl* and *Les quatre fils d'Aymon*), one opera by Wallace (*Martina*), and another, *Pascal Bruno*, by Mr. J. L. Hatton, have been played at various German theatres. There is no country less exclusive in artistic matters than Germany; yet when the question of native against foreign musicians is raised, it is against German musicians that opposition, practically, is directed; since it is from prolific Germany that nearly all our foreign musicians come. A German musician, writing not long ago on this subject, said, "I consider myself a foreigner in no orchestra in which the works of German composers are played." Apply that test, which is a just one, and the German musician has letters of naturalisation prepared for him beforehand in every civilised land.

In spite, however, of our objections to the too narrow basis on which the British Orchestral Society has constituted itself, we can well understand that English composers may often find it difficult to get a hearing for works really worthy of being heard. But it does not appear from the prospectus of the society that any large number of new works by English composers are waiting to be produced. We are promised an overture by Mr. Macfarren to his manuscript oratorio

of *St. John the Baptist*, which the British Orchestral Society will certainly be thanked for making known; also a new overture by Mr. John Francis Barnett, which, inasmuch as it has been or is to be "composed expressly for the society," was not, we presume, in existence when the society was formed. Sir Sterndale Bennett is not mentioned; and Mr. Arthur Sullivan, who "has promised, should his engagements permit, an orchestral work," has evidently nothing ready for the society at this present moment. Such an institution, however, has, in regard to composers, a double function to perform. Besides presenting works already written, it should, and doubtless will, stimulate the production of new ones.

To an amateur present at the first performance of the society, and asking no questions as to its origin and meaning, but giving himself up unreservedly to the appreciation of the music, it was indeed very enjoyable. The general scheme provides that at each concert a symphony, a concerto, two overtures, and vocal music shall be performed; and on this occasion the symphony was Beethoven's in C minor, the concerto was Sterndale Bennett's in F minor, (Mme. Arabella Goddard), the overtures were Mendelssohn's *Ruy Blas* and Weber's *Oberon*, the songs, "Rage, thou angry storm," from Benedict's "Gipsy's Warning" (Mr. Lewis Thomas), and "Sweet bird," from Handel's *L'Allegro* (Mme. Lemmens-Sherrington). Whatever the principles might be at the bottom of such an entertainment as this, the entertainment itself was admirable. The orchestra was magnificent, especially in the symphony, which was, of course, the orchestral piece of the evening. In executing this test work the seventy-five instruments went like one; and it would be little to say, that no soloist bent on personal distinction could have made a more marked impression upon the audience than this excellent band, as remarkable for vigour and precision of execution as for fulness and richness of tone, under the direction of Mr. George Mount. It rendered the masterpiece in a masterly manner. Just such a triumph as the orchestra gained in the C minor symphony was achieved by Mme. Arabella Goddard—the orchestra aiding—in Bennett's concerto. This poetical work, new to many among the audience, beautiful to all, was perfectly in harmony with Mme. Goddard's delicate and subtle talent. It demands the most refined sensibility on the part of the executant; and never was the characteristic quality of Mme. Goddard's style exhibited to greater advantage than in the piece then confided to her sympathetic care. The band here and there played the accompaniments as if the concerto was not their affair quite so much as the symphony. But the effect generally was delightful; and Sir Sterndale Bennett's exquisite composition was the most interesting feature of the concert. The concerto in F minor, as we learn from Mr. Macfarren's annotated programme, was played by the composer at Leipzig the same day that Mendelssohn's Scotch symphony was introduced. Mendelssohn, too, played it himself, and doubtless admired it more than any one, being better able than any one to appreciate its manifold beauties.

## MRS. BOUCICAULT.

What do the papers mean by reminding Mrs. Boucicault that she is no longer in her first youth? No ex-celler in art ever is in his first youth by the time he has mastered many of its principal laws. Youth is like a rich sunset—its loveliness vanishes as you pore over it, and by the time you have absorbed its sensuous beauty the vision is past. But there is a second youth which is as rare as a secondary rainbow, and tender as an English twilight, and this is the kind that sanctifies Mrs. Boucicault's face, and makes us remember Agnes Robertson without cynicism. It is not easy to understand how a sympathetic woman, who is an actress by profession, can avoid, after the lapse of years, and an average experience of the joys and sorrows of life, becoming something of a mistress of her art. One would think that the plastic hand of circumstance would so woo and fashion her as to disgust her with the grooves of professional mechanism, and lead her to use the essence of her varied experience in the idealization of her roles. Consciously or unconsciously, this is what Mrs. Boucicault seems to have done. The further she has receded from youth the nearer she has drawn to nature. Her art is a sort of dramatic asymptote which continually approaches the curve of nature without the possibility of ever absolutely touching it.—*New York Arcadian*.

DUSSELDORF.—Third Concert of the General Musical Association: Handel's oratorio of *Solomon*.

ERFUERT.—At the third concert of Solter's Musical Union, the principal feature in the programme was Herr Raff's symphony, entitled *Im Walde*. Mdle. Marie Mahlknecht, of Leipzig, sang the grand soprano air from *Der Freischütz* and several songs, to the great satisfaction of the audience, while Herr Julius Stahlknecht, from Berlin, substantiated his right to be ranked among the first violoncellist virtuosos of the day.



## MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Like some other institutions of similar character, the Festival Choral Society has departed from its original intention, by giving a miscellaneous concert as part of its annual series, imagining that three evenings (in nearly twice as many months) devoted to oratorio would be too great an exaction on the serious attention of its subscribers and the public, and thus indicating doubt, if not unbelief, in the popular idea that Birmingham is a really musical town. Be this as it may, the hall was filled on the occasion of the last concert, to which the names of Mdle. Tietjens, Mdme. Trebelli-Bettini and her husband, Signori Borella, Zoboli, and Agnesi lent attraction.

The one really important piece of the evening was Mendelssohn's Motet, "Hear my prayer," injudiciously placed first in the programme, and half of it lost in consequence, thanks to the late comers, who, no matter at what time an entertainment begins, regardless of the inconvenience they cause to those who attend punctually. Despite this, the Motet asserted its never-failing charm, and in the face of hard work, travelling, and weather, Mdle. Tietjens was in fine voice, delighting her hearers as always. Mdme. Trebelli, an established favourite here, enchanted the audience by her rendering of the well-known "Verdi pratti." Purer singing has never been heard, and the burst of applause which followed showed how fully it was appreciated. The concert demands little further notice, except that in the part-songs, "Sweet stream" and "Come live with me," the genius of Sir W. Sterndale Bennett was as conspicuously shown as in every other form of composition to which he has put his hand. Mons. Maton, whose name is new to me,\* deserves a word of unqualified praise for his pianoforte accompaniments. For the 26th Dec. *The Messiah* is announced, with Madame Florence Lancia, Mr. Sims Reeves, and Mr. Lewis Thomas.

The Birmingham Musical Union, or, in other words, Messrs. Adams and Beresford, gave their first concert on the 10th, the scheme including Mozart's Quintet in A major, for clarinet, two violins, viola, and violoncello, the instruments held respectively by Messrs. Lazarus, Bernhardt, Ludwig, Hann, and Vieuxtemps; Mendelssohn's *Variations Serieuses* in D minor, for pianoforte alone, and two solos of Liszt, by Mr. Walter Bache; Handel's Sonata in A major, for violin, by Herr Ludwig; Weber's *Duo Concertante* in E flat, for piano and clarinet, by Dr. Heap and Mr. Lazarus; and Schumann's Quintet in E flat (played the night before, for the eleventh time, at the "Monday Pops."). There was no vocal music, and the pieces in which the clarinet played a part produced the greatest effect of the evening, as may be readily understood, with an artist like Mr. Lazarus as executant. Owing to the performance of opera the same evening, the room was not so well filled as usual. The same remark applies to the concert of the Amateur Harmonic Association, on the following evening, at the Masonic Hall, when Handel's *Joshua* was given, with Mrs. A. J. Sutton, Messrs. Grayson, Bickley, and Farley Sinkins, as principal vocalists; Mr. Sutton conducting a somewhat unevenly-balanced band and chorus. Whatever the shortcomings, the Harmonic Association deserves credit for spirit in getting up a work which the Sacred Harmonic Society rarely ventures to produce, and which, nevertheless, holds rank among the best of Handel's least familiar oratorios.

The Theatre Royal, on the 9th, 10th, and 11th, gave operatic performances, and although there was a fair attendance in the lower-priced part, it was not what might have been expected, considering the attractions; and it is open to question whether Mr. Mapleson may visit Birmingham again for some time, so little satisfied is he with the result on this, as well as on previous occasions. *Don Giovanni* was given on Monday evening, with Mdle. Tietjens as Donna Anna, Mdle. Ilma di Murska as Elvira, and Madame Trebelli as Zerlina—a mistake as regards this accomplished lady, to whose voice the music (transposition allowed for) is unsuited. Signor Mendioroz was the hero—satisfactory so far as vocalization is concerned, but wanting histrionically; Signor Borella, as Leporello, amused the audience; Signor Bettini, as Don Ottavio, pleased greatly; and Signor Foli lent significance to the part of the Commendatore, who must have

had a dull time of it between his slaughter in the first, and stormy re-appearance in the last act of Da Ponte's drama.

Although frequently played in its English garb, M. Gounod's *Faust* has never before been represented here in its Italian dress, notwithstanding that well nigh ten years have elapsed since its first introduction to the British public; and some curiosity was therefore manifested to witness it. As the heroine, Mdle. Marimon was vocally charming, but deficient in the dramatic qualification necessary to a realization of the ideal "Gretchen;" while, as the hero, Signor Tombesi did not appear to possess either of the requisite qualifications. Signor Mendioroz, as Valentine, and Signor Foli, as Mephistopheles, won the approval of the audience, Mdme. Trebelli sharing the honours of the evening by her performance, perfect in all respects, of the gentle lover, Siebel, and Mdle. Bauermeister singing the music of Marta satisfactorily, though looking much too young for the part.

Mozart's *Flauto Magico*, always attractive in Birmingham, drew a crowded audience. Mdle. Tietjens, as Pamina, more than once roused the house to enthusiasm. Mdle. di Murska, despite an illness of some days just before her arrival here, produced a great effect in both airs of the "Queen of Night" (transposed a tone lower); while Signor Foli, whose voice and imposing presence gave prominence to the part of Sarastro, won the accustomed encore for "Qui sdegno." Signor Bettini's careful and finished vocalization exactly fits the music of Tamino; and Signor Mendioroz, if lacking the comic element so prominent in Ronconi's never-to-be-forgotten representation of the bird-catcher, filled, with credit to himself, and pleasure to his hearers, the character of Papageno, deserving the encore for the quaint and pretty air, "Colomba e tortorella," and with Mdle. Bauermeister, gaining much applause in the duet. Signor Campobello (a new comer to Birmingham), as Il Sacerdote, displayed a bass voice of fine quality, which only requires cultivation. As Monastatos, Signor Rinaldini was efficient, if not overpoweringly funny. The three ladies, and three genii were of the usual stamp, the two armed men (painfully suggestive of mutes at a funeral) being represented by Mr. W. Morgan and Signor Balesca. The band and chorus, under the conduct of Signor Li Calai, if falling short of the standard to which long experience in London has (happily) accustomed me, were still, on the whole, as satisfactory as could be expected under the circumstances. Whether another season will again bring Mr. Mapleson to Birmingham is doubtful.

D. H.

## THEATRICAL SUBVENTIONS.

This subject, as connected with the Parisian theatres, afforded matter for a debate in the French Assembly the other day. The correspondent of the *Daily Telegraph* thus referred to the discussion:—

"M. Boreau-Lajanadie suggested that the proposed subvention of 800,000 francs to the Opera should be reduced to 500,000 francs; that for the Français from 240,000 to 200,000 francs; for the Opéra Comique, from 240,000 to 100,000 francs, and so on, making in all a reduction from 1,500,000 to 800,000. The minister here tried to turn the drift of the censure by expressing his surprise that the objector had not rather devoted his attention to that 'filthy, shameful thing which is called a café-concert.' He could not prevent such exhibitions, but he would make them as difficult as possible. On this M. Belcastel reverted to the original charge, protesting against taking the pence away from a peasant to throw them at the head of a tenor, or at the feet of a ballet-girl. He declared that the theatre could not do any good to a country, and he cited in proof of his assertion his experience at the Opera one night, when the *Rhin Allemand* was declaimed, with a defiance which, he said, France has bitterly expiated since; and then, an actress, draped in the tricolor, and kneeling, sang the *Marseillaise* like a genius of victory, to an audience whom she electrified. Next day, M. de Belcastel continued, the walls of Paris were covered with a despatch from Marshal MacMahon, announcing a defeat, which till then had been unknown. The Deputy's logic is open to question, but it is encouraging to hear a Frenchman denouncing the mad incitement to glory which has led France into such unutterable misery. This is not the time, however, to discuss either the large question of subventionising theatres, or the encouragement of martial spirit. Enough that all the reductions, except that referring to the Théâtre Lyrique, were rejected by a show of hands, and that the grant was duly voted. The last-named theatre was burnt during the Commune, and the Parisians, who always must laugh at everything, make great fun of the slowness of the restoring process. The last joke is, that the one workman who was employed in rebuilding the theatre, has been taken ill this week, and that all the young composers of France have called upon him to leave cards, 'with kind inquiries.'"

\* He is Mdle. Marimon's professor.—A. S. S.

## MUSIC IN ITALY.

(Extract from a Letter).

The withdrawal of Government subvention from the Italian theatres has tended to narrow their resources and circumscribe their action. Many leading houses, notably those of Genoa, Turin, Milan, and Venice, are now only opened during what is termed Carnival season, from the 26th of December to the end of March. At this period the wealthier families are residing in their palaces, and, by private subscriptions contribute to the opera that pecuniary support which the State no longer affords. An exhibition of fine arts, however, held at Milan in the early autumnal months of the present year, drew an unusually large concourse of strangers to that capital, for whose entertainment La Scala was opened during a brief supplementary season, with *Der Freischütz*, and a ballet, *Bianca di Nevers*, founded upon the story which Mr. Fechter has rendered familiar to London audiences by *The Duke's Motto*. The performance of *Der Freischütz* was distinguished by a more even excellence than is always to be found in our London operahouses. Certainly there was no "bright particular star" to compare with Covent Garden or Drury Lane; but the performers, Signore Mariani and Pasqua, Signori Tascia, Maini, Predeal, Viviani, &c., were note-perfect, and played well together. The tenor, Tascia, was formerly in London, and gained only a moderate success. The baritone, Maini, sang and acted with earnestness and vigour. But it was the representative of Agata, Signora Marietta Mariana-Masi, who carried the suffrages of the house. Signora Mariani-Masi has no qualifications of youth or beauty, nor any striking talent as an actress, nor is her voice a powerful one; but I have rarely heard a more thorough artist in every respect. The ballet was brilliant, the *première danseuse*, Mdlle. Angiolina Petronio, is a finished artist, and Mdlle. Giovannina Marchetti is a promising beginner, whose personal beauty is remarkable. The *corps de ballet*, nevertheless, is the pride and glory of La Scala, being unsurpassed either at Paris or Vienna, and unrivalled in Italy. The spectacle of both opera and ballet was in good taste.

At Venice, La Fenice, was closed. The interior, which in size and general arrangement bears a strong resemblance to the late Her Majesty's Theatre, is handsome; and the decorations are so rich as to permit of an inspection by daylight without detriment—an unusual circumstance, seeing that most theatres present a tawdry appearance when not lighted up for the evening's entertainment. There was an *opera buffa* company performing at the Teatro San Benedetto, recently re-christened the "Teatro Rossini." Old and dilapidated, this house has still its claims to distinction. It was for the San Benedetto that Rossini composed *L'Italiana in Algeri*. On the occasion of my first two visits I heard Flotow's *L'Ombra*. On another night they gave the *Barbiere*, a work which can never fail to please, whenever and wherever performed, provided the execution be respectable. The Almagiva, Signor Montanaro, possesses a voice worn by time, but cultivated. The Figaro, Signor Alessandro Polonini, is a son of the veteran basses long attached to Covent Garden. He is a good actor, is gifted with a voice of beautiful quality, and, although young, has already learned to sing after the one true method.

But it is at Bologna that the traveller will meet with the best operatic performances at this period of the year. The Teatro Comunale is, next to the Teatro Farnese at Parma, the oldest theatre in Italy. During recent years it has acquired, conjointly with the Carlo Felice at Genoa, the reputation of being the most artistically directed operahouse in the kingdom—in great part due to the fact of the musical arrangements being entrusted to Il Cavaliere Angelo Mariani, who also, during the Carnival, when this house is closed, fills the post of *chef d'orchestre* at Genoa. Mariani occupies here a position analogous to that enjoyed by Sir Michael Costa in our own country—namely, of being the first orchestral conductor of the day, and his band is without question the finest and best disciplined in Italy. The great season commences at the end of September, and continues for about nine or ten weeks. The operas announced were *Mosè in Egitto* (Rossini), *Tannhäuser* (Wagner), and *Norma* (Bellini), of which the first two have been given. *Mosè in Egitto* has never taken root in England. The Scriptural nature of the story would naturally prevent its being brought before an English audience in its present form; but upon two occasions an attempt has been made, by re-arrangement and alteration of character and locality, to introduce it. The first, if I do not mistake, occurred in 1826 or 1826, when, as *Pietro l'Ermite*, it was brought out during the management of Mr. Ebers, at the old King's Theatre. A second and more elaborate undertaking was its production, with the title of *Zora*, at Covent Garden, in the spring of 1850 (the first year of Mr. Gye's long and honourable connection with that establishment), when, despite the admirable singing of Castellan, Vera, Tamberlik, Zelger, and Tamburini, and the splendour of the mounting, it failed to command more than a *succès d'estime*, and was never afterwards revived. That the feebleness of the plot has anything to do with this I cannot believe, seeing that other operas of Rossini—for instance, *Semiramide* and

*Guglielmo Tell*—equally deficient in this respect, still attract great audiences whenever they are performed. But the fact remains. Yet Rossini has written few things more charming than the introductory music, and the chorus, "La dolce Aurora," in the first act; the duet, "Parlar, spiegar non posso," in the second, which pairs off with, and, perhaps, surpasses in beauty, a corresponding one for tenor and baritone in *Otello*; "Mi manca la voce," in the third; and the prayer with which the opera concludes. Here, thanks to the excellence of the singers, and the ability of the conductor, the performance was one which would have done credit to any theatre in Europe. The *prima donna*, Madame Ramirez, has a *soprano*, the upper notes of which are especially bright and telling. The *comprimaria*, Madame Bellotti, is painstaking and correct. The representative of Mosè, Signor Giuseppe David, has a sonorous *basso*, and acts with dignity. The baritone, Aldighieri, and the tenor, Paterno, are, however, entitled to the chief honours. Aldighieri, when a very young man, was at Her Majesty's Theatre, under Mr. Lumley, in 1858, but did not succeed. He was dismissed with the qualification of "*Vox et prætera nihil*." It was reserved for a later period and for continental audiences to mould this singer into what he now assuredly is. Signor Filippo Paterno is about 32 years of age. To say that nature has not been bountiful to him in the way of external advantages is but a faint expression; for, like Madame Pisanoni, the famous contralto (who forwarded her portrait to every manager who offered her an engagement) he is repulsively ugly, a defect increased by tastelessness in stage costume. But Signor Paterno has a tenor of beautiful quality. The epithet golden may seem fanciful, but I know of none other so appropriate to such a voice as his.

To write on the subject of *Tannhäuser* is a more difficult task. Idolised even to fanaticism in his native country, Herr Richard Wagner has until lately met with little favour. The production of *Tannhäuser* in the French capital a few years back is fresh in the recollection of all. It was brought out at the Grand Opera with a decoration lavish even for that theatre, and with the support of many influential members of the Parisian world, including the Princess Metternich. Yet after two or three representations the work was consigned to oblivion. Nor has Herr Wagner's career in London proved more fortunate. It would be needless to do more than allude to the well-known circumstance of his connection with the Philharmonic Society in 1854, a connection which, however brief, was so disastrous as to threaten that time-honoured association with dismemberment. During the earlier seasons of Mr. Mapleson's managerial career, *Tannhäuser* was on more than one occasion put forward in the opera-prospectus; and only last March Mr. Gye held out a probability of his being able to present *Lohengrin*. Yet these promises came to nothing. In 1870, meanwhile, another work, *Der Fliegende Holländer* had really been brought out at Drury Lane, during Mr. Wood's one season of management—a management, though financially unsuccessful, the most interesting, in an artistic sense, that London had witnessed for many years. But *Der Fliegende Holländer* was produced at the end of the subscription, when nearly everybody had left town, and consequently no fair means were afforded whereby to decide of its merit. Happening to be at Munich early last August an opportunity was given me of hearing *Der Fliegende Holländer*. To judge an opera of any pretension by a single hearing would be unfair, even if it were possible. It was, notwithstanding, evident enough that here was something tuneful, original, and fresh, however strange (strange, perhaps, because so fresh). I remember a duet in the first act, and a chorus of spinners in the second, as being melodious and characteristic in no ordinary degree. Greatly did I regret that no chance of a further acquaintance with this or the composer's other works offered itself during my stay there; and hearing recently that *Tannhäuser* was being played at Bologna, it seemed unwise not to return to that city, and, by a repeated attendance at the theatre, to acquire if possible some further knowledge of Wagner in what is said to be his masterpiece. The execution was fine. The Venus (Mdle. Carolina Bossi) and the Elizabeth (Mdle. Frederica Gruhn) were both careful and steady in their music. Mdle. Gruhn had one chance, the *preghiera* in the third act, and this she made the most off. The tenor Gayarre, who represented *Tannhäuser*, has youth, good appearance, and a voice of extraordinary power, which he must be careful not to impair by overtraining and exaggeration. The bass, David, contributed not a little to the effect of the septet in the first act. The strength and success of the performance, however, vocally speaking, lay in the singing of Aldighieri as Wolfram. The opera was got up in a manner for which Signor Angelo Mariani cannot be too highly commended. To his unwearied exertions, Herr Wagner is largely indebted. That *Tannhäuser* has succeeded is beyond doubt; for although the prices of admission are doubled, the theatre is filled on every occasion of its performance. It is said that Signor Mariani was lately offered *carte blanche* by Mr. Gye to superintend the musical arrangements at Covent Garden, but that he refused the offer, despite its advantages, preferring to remain in his native country. When *Tannhäuser* was given at Hanover, a few months since, the curtain rose

at six, and did not finally descend till one in the morning. At Bologna it was so shortened as to occupy only three hours in performance. Of the judgment displayed in the abridged version, prepared by Signor Mariani, its reception is testimony sufficient.

### THE RUBINSTEIN CHAMBER CONCERTS.

(From "Watson's Art Journal.")

The Chamber-Concerts announced by Herr Rubinstein will afford us an opportunity of hearing some of his most charming compositions, and also of hearing him play in his best style; for, in conjunction with the other solo instruments, it is probable that he will subdue in some degree that nervously, furiously extravagant manner, which is not really piano playing, but rather a frenzied ecstasy, in which this great performer is as liable to strike as many wrong notes as right notes.

Rubinstein's reputation as a pianist rests upon his minutes of sanity; and all his absurd mannerisms and glaring inaccuracies are extenuated on the score of his genius. We acknowledge that he is possessed of genius, although we do not think it of the first class, but we do not consider that the possession of genius excuses a man, who claims to be the foremost pianist in the world, exhibiting himself, on several occasions, as a sixth-class player. An artist who is so mentally and physically unequal, as not to be able to keep to a certain level during an hour and a half, should cease playing in public; for although the minutes of sublimity may balance the minutes of mediocrity, the impression left is one of extreme dissatisfaction.

Rubinstein is certainly not a great master of the pianoforte, although at times he is, probably, one of the greatest executants. From his earliest youth he despised rules and condemned schools; he played as he thought fit, and his want of early, settled method, is clearly evidenced in his uncertain and extravagant technique, which is at all times neither one thing nor the other. This contempt of all rule is, in the case of Rubinstein, rather the result of egotism than of genius; for what he does and what he has done does not lead us to expect that his music will leave a great impression upon his own era, or influence, in any degree, the future of music; while his piano-playing, save in his moments of inspiration, and then not as regards his affectation, is certainly not a healthy example to place before students in art. The influence of Rubinstein will in no way compare with the influence of Thalberg and Gottschalk. Thalberg displayed a perfect mechanism, combined with grace and great power, without confusion of tone and great thumping; while Gottschalk, with a splendid mechanism, and a touch of wonderful sympathetic tenderness, added to these brilliant fancy, poetic imagination, and the magnetism of passionate earnestness. Neither of these great artists was subject to "conniption" fits; they would play better at one time than another, but they rarely fell below their own high standard of excellence.

We heard Rubinstein, at one *matinée*, play Chopin in a manner very inferior to many of our amateurs, and soon afterwards, Beethoven's Sonata, Op. 3, in a style that could hardly be surpassed. The colouring (exaggerated, of course,) which he gave to the long-spun-out *finale*, was wonderful in the broadest meaning of the word. It was the product of his minutes of inspiration, and we doubt if that performance ever was, or ever could be, surpassed.

This was followed by Liszt's Fantasia on *Don Giovanni*, one of the most difficult compositions for the piano ever put upon paper, and in many respects one of the grandest. It is said that Von Bülow once attempted it in public, but broke down at the commencement of the *finale*, stopped, and confessed his inability to proceed. Rubinstein commenced it grandly and pursued it for a time in his best style, but when he came to the *finale* everything became chaotic. For page after page he floundered and blundered, nearly qualling Jerry Popkins in the performance of his great composition, entitled, "The Devil in a High Wind," or some such name. The more he advanced the more hopeless the confusion became; wrong chords in the bass, wrong chords in the treble, wrong notes everywhere, while his diehevelled hair flapped against his face with a positive hireute fury, seeming to lash him to madness. We never remember to have heard a performance so hopelessly bad, always excepting, of course, the performances of Jerry Popkins—and we wondered if that troublesome hair had anything to do with the failure. It was curious to observe how the fanatical worshippers of Rubinstein looked at each other in blank astonishment when this wonderful fiasco ended! While all competent musicians acknowledge with us the splendid points of Rubinstein, they are also aware of his glaring defects, and doubt, with us, if the one counterbalances the other; or, in other words, they doubt if it is worth while to go through so much to hear so little.

But, as we have said, in the promised Chamber-Concerts, we may expect that Rubinstein will play more equally, and if he does, we believe that the concerts will be delightful.

### THE ARCHBISHOPS ON MUSIC.

As decay breedeth life, so, from discontent springeth reformation. We hail, therefore, as a promising omen, the dissatisfaction manifested both by priest and layman, at the present state of Church music. In all sections of our national church, from the pompously demonstrative Ritualist to the plain and informal Evangelical, is seen a striving to make music a serviceable and becoming handmaiden to religion. The clergy are eager and watchful, but, alas! without light; the musician is busy and fussy, yet working without any comprehensive plan; whilst the congregations are patient subjects for both to operate upon with their varied specifics. The organ, with its hundred stops, sends forth its thunder, and the humble harmonium drones out its feeble wailings, to encompass the desired end. The Gregorian tones, stern and harsh with age, growl their monkish song, the scholastic cathedral service and anthem, so respectable, yet oftentimes so dull, strive to edify with their complacent strains, and the Lutheran hymn and chorale, with strident accents, try to quicken into life the drowsy service, yet, all have hitherto failed to build up church music into a compact system, or to mould it into an acceptable form. From both the Catholic and Anglican Churches is heard, by the voices of their respective Archbishops, the cry for change. Dr. Manning, with characteristic despotism, fulminates a prohibition that women singers shall no more be heard in his diocese; Dr. Tait, with that caution that distinguishes his efforts to hold together the discordant sections and crumbling fragments of his Church, suggests that "the music, though exquisite, is more than is conducive to worship." The sincerity and earnestness of the Catholic Prelate are visible in all his words and deeds: his actions are also in accordance with, and the result of, an ascetic mode of life that often appears strangely diverse to the customs and tastes of his flock. The removal of the female element from the London choirs is an act which springs from his rigid notions of the consistent and pure, entirely irrespective of the judgment and interests of the inferior clergy, and utterly regardless of the wishes of the congregation. Harsh may be the mandate, yet weighty reasons, doubtless, have prompted it. Blind obedience is the discipline of the Catholic Church, and the decree has cast forth the women singers from their pleasant and useful office. Would that we could ask what are the reasons that induced the Archbishop to revolutionise his choirs. Are they musical, or moral, or ecclesiastical? Surely the advancement of church music could not have been the prelate's design. Contrary to the uniform practice of the Catholic Church, to use the *art* to heighten the effect of her gorgeous ritual, he has virtually banished from her pale the grandest works of her most musically gifted sons. Mozart, Beethoven, and Haydn will no longer, with their solemn, devout, and inspiring strains, clothe the mass with heavenly beauty; for without the female soprani their works cannot be adequately rendered.

Boys cannot—but in rare instances—be made efficient; they hold the high register upon too brief a tenure to admit of the necessary vocal culture. The needed executive skill, ripened judgment, and appropriate expression can only come by years of experience denied to choristers. Their voices, doubtless, are sweet, but only whilst in early boyhood. Ere they can artistically use them the tones become harsh and speedily crack into the most discordant of human sounds. For such the great masters wrote not their elaborate and sublime music; their works need for their proper interpretation the educated female voice, such as in past years was heard at many of the London Catholic churches, when ladies of high artistic rank devoted their cultivated talents to the services of the church that now so rudely banishes their rare gift, and with them the only excellencies the choirs possessed. Have moral reasons led to this desolation of the choirs? Has the presence of singing ladies produced triviality or immorality of conduct? Have their syren voices turned thoughts away from spiritual to carnal things? Probably their fascinations may have often distracted frail manhood when engaged in holy meditation and reverend praise; with some the sacred themes may have been lost by the womanly charms of the vocalist; for oftentimes it is difficult to separate the message from the messenger. The ethereal strains—as they flow, now gentle and low, then jubilant and exalting, now with the humble pathos of a penitent Magdalene, and anon triumphant as Miriam the prophetess—partake both of heaven and earth. So subtle is the transition, that celestial rapture seems commingled with worldly song, like sea and sky when melting into one; scarcely is it known when the angel ceases and the woman speaks. To the imaginative mind it may be all seraphic, to others of grosser susceptibilities impure human passions may be excited. Of such it is truly said—

"The devil hath not, in all his quiver's choice,  
An arrow for the heart like a sweet voice."

It is but just to Dr. Manning to say that his edict is but a return to the old ecclesiastical policy which forbids women to hold office in the Church. If his inhibition were but a protest against the present un-



seemly clamour for "woman's rights," we should hail it with satisfaction, but as we loathe all things appertaining to monkery, we cannot but look with suspicion upon an act that is manifestly monkish in its tendency, and we shudder at the many practices observed in the development of such systems. That horrible mutilation—the male soprano—was the result of monkish policy applied to choir. In the earliest times, both of the Jewish and Christian religion, women were the chief singers. It is recorded that *Miriam*, the prophetess, took a timbrel in her hand, and led, with up-lifted voice, the song of victory, "Sing ye to the Lord, for He hath triumphed gloriously," and *Mary the Blessed* poured from her holy lips the "Magnificat" that has been the medium of praise and thanksgiving through all ages of the Christian Church. Women sang at the births of the Old and New Dispensations, their sweet accents fell upon the ears of the Holy and Divine Founders; and surely they should not in these later times be thought unfit to share in songs of devotion and adoration. It is, moreover, a strange inconsistency in a Church that deems St. Cecilia the divine patroness of music. The hallelujahs of Heaven would be shorn of their full harmonies were voices, that on earth are the most angelic, silent in the eternal anthems. The songs of the Church that are but as preludes and rehearsals for that never-ending and celestial concert, should, irrespective of sex, comprehend and unite all melodious gifts of humanity.

The Archbishop of Canterbury in his recent charge said:—"I think it impossible for anyone who has been in the habit of constantly attending our Cathedral services not to have been struck sometimes with the idea that the exquisite music with which the services are adorned, is, perhaps, more than is conducive to a devotional spirit on the part of some of those present." There can be no doubt his Grace spoke from personal experience, and also echoed the thoughts of most Cathedral dignitaries. Men taken from the library or closet, college or school-room, where music never can be heard, and compelled for months to constantly attend a musical service, must have a surfeit of anthems. And were they not compensated for those irksome duties by elevation of rank and increase of fortune we should give them our pity. Music prolonging and clogging their prayers must be to them as incongruous and irritating as are the tunes from the street to a mathematical student. It is, perhaps, a cruelty to take elderly gentlemen from their life-long quiet habits and pursuits, and to place them for hours each day, as they may consider it, under a roaring organ and in close proximity to screaming boys and bawling men. Music, if unloved and neglected in youth, will prove a galling shrew to old age forced to listen to her. The Primate calls our Church music exquisite. If the term be used critically we should in all humility differ from him, if only complimentary it may be received as a proof of his courteous urbanity. It is a sweet word. Still there are those who would not appreciate being called an "exquisite." The most nourishing food is not sweet; and the grandest music can scarcely be called "exquisite;" it tickles not the ear so much as it satisfies the soul. Much of the best of our Cathedral music is rugged, stern, and severe; when it descends from this uncompromising character, it is generally weak and twaddling. If Cathedral music be "more than is conducive to worship," the objection surely rests rather with the length of the service than the music which adorns it. The Sunday morning service is felt by many to be too long, if not wearisome. In it are amalgamated the Morning Service proper the Litany, and the Communion Service; causing thereby needless and tiresome repetitions. When celebrated with music, it necessarily becomes longer; although, excepting the anthem, nothing is added. Is it not detrimental to music to have "to adorn" so much, without sufficient time to accomplish its task? For example, the composer has to set to music the *Te Deum*, a hymn containing themes of boundless variety, demanding a corresponding treatment; yet it must not occupy but a few minutes in its utterance, consequently, he is limited to a form of composition little better than a "chant." So with the other portions of the service, speed and hurry are the qualifications and characteristics. So much has to be sung that delay for a moment to reflect, by music, the distinct sentiments cannot be allowed. As the service is long, the art must be short. Such fetters have crippled the efforts of Church musicians, and debarred them from cultivating in their services true and just expressions. Unjust, therefore, are the sneers of critics at the poverty of invention, as they call it, of such composers as Rogers, Aldrich, Gibbon, and Boyce. These men had to supply a close fitting musical dress without any adornments, and under such conditions their works have been as useful as they are admirable.

The absence of any comprehensive plan in the music of Divine service causes a rambling monotony, and a jumbling of parts, instead of presenting a well-defined whole. The chants, responses, services, anthems, and hymns, are usually by different composers; they bear no relation to each other either in style or purpose, age or character: they are but patches instead of a garment. Our Cathedral structures are being restored to their primitive styles and unique beauty. The still more important task rests with our Church authorities to present each

service in its ancient state, or in a complete form, and to so adorn them with exquisite music that they should really be conducive to worship. Hitherto music has been treated by the clergy as but "a maid of all work;" the time, however, is coming when they will entertain a higher appreciation of her value, and a greater respect for her offices. The fame of the ballad-maker oftentimes outlives that of the statesman, so also the despised organist achieves an immortality denied to his clerical superiors. Purcell is known, but his dean is quite forgotten; and the works of Goss, Hopkins, and Wesley, of our own time, may endure longer than the united productions of the present members of the Houses of Convocation. The influence of music can be no longer ignored by the clergy. If they be wise they will seek to understand its spiritual nature, ascertain the force and direction of its ethereal currents, and hoist all sails to catch and utilise the heavenly gale.—L. T.

#### MUSIC AT BOULOGNE-SUR-MER.

M. Reichardt's idea of getting up a concert for the benefit of the hospital and "orphelins" of Boulogne, has (through his energy) assumed a more tangible shape, and I can now inform you that the event—for it will be an event here—is likely to take place on or about January 15, next. Among the special pieces, will be performed, Rossini's *La Charité*, and *La Prière de Moïse*.

In my last I told you that there was a chance of our hearing Mdlle. Schneider at the Theatre, when the "everlasting drama" will be varied by the performance of operettas. The *London Figaro* has, I suppose, quoted you, but wrongly, stating that "Mdlle. Schneider was engaged at the *Établissement* at Boulogne." The writer must be very ignorant of Boulogne, its manners, and customs, and of Mdlle. Schneider. We have the truth, I presume in the programme of to-morrow's "Bill of the Play": "Au premier jour, *La Maître de Chapelle* avec le concours de Mdlle. Faigle, dugazon Schneider, et M. Jams." That's all I can tell you. S. C.

#### DEATH OF MR. HENRY BLAGROVE.

Mr. Henry Blagrove, the most justly-renowned of English violinists, died on Sunday evening, at his residence in London, after a lengthened and severe illness. The immediate cause of his death was congestion of the lungs, but he had suffered from a complication of maladies, and his case had for some time been regarded as hopeless. Mr. Blagrove—with the late Mr. Charles Lucas, Mr. T. M. Mudie, Mr. Maukes, Mr. W. H. Holmes, Mr. Grattan Cooke, and others, most of whom, like himself, afterwards became eminent in the musical profession—was among the first students admitted to the Royal Academy of Music, when that Institution was founded, about half a century ago. He there early distinguished himself, and acquired a proficiency on his instrument much like that afterwards acquired on the pianoforte by his fellow student, Sterndale (now Sir Sterndale) Bennett. In order to perfect himself in his art, Mr. Blagrove went to Germany, and for some time enjoyed the inestimable advantage of instruction from Dr. Spohr, who excelled no less as a violinist than as a composer. He also took friendly counsel of Bernhard Molique, who, a genuine disciple of Spohr, stood nearest to that master as composer for, and performer on, the violin. On his return from Germany, Mr. Blagrove, at a concert given by the Philharmonic Society, introduced one of the concertos of Molique, and played it so admirably, and with so much applause, that when the composer himself, a year or two later, paid his first visit to England, and made his *début* with another of his concertos at the Philharmonic, the essay of our gifted countryman cannot fairly be said to have been eclipsed. Mr. Blagrove's professional career in England is too well known to stand in need of any detailed account. For very many years he occupied the position of our foremost violinist, and whether as solo player or orchestral "leader" at the Philharmonic Society, at the Opera, or at the great provincial Festivals, maintained his supremacy undisputed. A more beautiful and, if we may use the conventional phrase, "silvery" tone than that of Mr. Blagrove, a more graceful and vigorous bow-arm, a more facile and unerring execution few violinists we remember have possessed. The Royal Academy of Music has exercised far more influence on the progress of the art in this country than is generally understood, and one of the most eminent examples of its teaching was the accomplished professor whose death we now record.—*Times*.

## MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.

FIFTEENTH SEASON, 1872-3.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

### ELEVENTH CONCERT. MONDAY EVENING, JANUARY 13, 1872.

To Commence at Eight o'clock precisely.

#### PART I.

QUARTET, in E minor, Op. 59, for two violins, viola, and violoncello  
—MM. STRAUS, L. RIES, ZERBINI, and PIATTI .. .. . Beethoven.  
RECIT. and AIR, "Revenge, Timotheus cries"—MR. SANTLEY .. .. . Handel.  
THIRTY-TWO VARIATIONS on an Original Air, Op. 36, for  
Pianoforte alone—Madame ANABELLA GODDARD .. .. . Beethoven.

#### PART II.

SERENADE, Trio for violin, viola, and violoncello — MM.  
STRAUS, ZERBINI, and PIATTI .. .. . Beethoven.  
SONG, "The Monk"—MR. SANTLEY .. .. . Meyerbeer.  
SONATA, in G, Op. 30, for pianoforte and violin — Madame  
ANABELLA GODDARD and HERT STRAUS .. .. . Beethoven.  
CONDUCTOR .. .. . MR. ZERBINI.

### SATURDAY POPULAR CONCERT.

#### AN EXTRA MORNING PERFORMANCE

(Not included in the Subscription) will take place

On Saturday, January 18.

To Commence at Three o'clock precisely.

#### PROGRAMME.

QUINTET in G Minor, for two violins, two violas, and violoncello  
Madame NORMAN-NERUDA, MM. L. RIES, STRAUS, ZERBINI, and  
DAUBERT .. .. . Mozart.  
RECIT. and AIR, "Nasce al bosco" (Ezio)—MR. SANTLEY .. .. . Handel.  
SONATA, in G, Op. 29, No. 1, for pianoforte alone—MR. CHARLES  
HALLÉ .. .. . Beethoven.  
SONATA, for violin, with pianoforte accompaniment—Madame  
NORMAN-NERUDA .. .. . Nardini.  
SONG, "The Bellringer" (by desire)—MR. SANTLEY .. .. . Wallace.  
SONATA, in C minor, Op. 30, No. 2, for pianoforte and violin—  
MR. CHARLES HALLÉ and Madame NORMAN-NERUDA, .. .. . Beethoven.  
Conductor .. .. . SIR JULIUS BENEDICT.

#### MARRIAGE.

On the 12th inst., at St. Luke's, Caterham Valley, Surrey, by the  
Rev. W. T. Du Boulay, Incumbent of Boltons, Brompton, assisted by  
the Rev. P. J. Watts, vicar, and the Rev. Wm. Calvert, Incumbent of  
St. Peter's, Dulwich, MARCUS ELMER BENNETT, Esq., of Foo-Chow,  
China, to MADELINE GERTRUDE, third living daughter of the late  
Henry Carl Schiller, Esq. No cards.

#### DEATHS.

On Sunday, the 15th inst., at 244, Marylebone Road, HENRY GAMBLE  
BLAGROVE, Esq., aged 61.

On the 11th inst., at 111, Beesborough Place, Pimlico, after a painful  
illness, F. J. SUTTON, Esq., musician, aged 58.

On the 9th inst., at 19, Devonshire Street, Islington, JAMES SHOU-  
BRIDGE, Esq., Vicar Choral of St. Paul's Cathedral, aged 68.

On the 7th inst., ORLANDO BRADBURY, Esq., gentleman of Her  
Majesty's Chapel Royal, and Lay Vicar of Westminster Abbey.  
Aged 68.

#### NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs.  
DUNCAN DAVIDSON & Co.'s, 244, Regent Street, corner of Little  
Argyll Street (First Floor). It is requested that Advertisements  
may be sent not later than Thursday. Payment on delivery.

Next Week, being Christmas Week, Advertisers are requested to  
oblige the Publishers by sending their Advertisements to the Office not  
later than TUESDAY EVENING.

## The Musical World.

LONDON, SATURDAY, DECEMBER 21, 1872.

THE bazaar lately held for the benefit of the Dundee  
Choral Union proved a great success, two thousand  
pounds being obtained, and devoted to release the Society

from its debts, and to provide it with the means of working  
out designs for the future cultivation of high-class music.  
It may grieve the lovers of such music that the art has to  
go begging; but it is too true that Master Crotchet is an  
expensive lad, with but poor business capabilities, and needs  
continually a helping hand to pick him up and put him on  
his feet again.

The experience of nearly all our provincial musical  
societies is loss of time, labour, and money; and the usual  
painful result to the amateur management is disgust and a  
washing of hands of such bankrupt concerns. The Dundee  
Choral Union has been, hitherto, no exception to the general  
rule; in spite of the efforts of its energetic and self-sacrificing  
committee, it was deeply involved. In this instance,  
however, Master Crotchet met with more powerful friends  
than even Messrs. Nagel and Mitchel, and other patrons;  
for Miss Crotchet came gallantly forward to his rescue.  
The prim, busy, little lady set all the needles of the town to  
ply for him. She called in the aid of her sisters, Tatting,  
Knitting, and Netting, and all the fancy workers in lace  
and beads, and embroiderers in wool and silk, members of  
her benevolent family. She gathered all their productions  
in the great City Hall, and opened shop for the benefit of  
the poor bankrupt. Master Crotchet had greatly interested  
her. He had brought, for her amusement and entertain-  
ment, his relatives and friends, not only from London, but  
from all parts of the world. Sometimes it was a party of  
vocalists, at other seasons a band of instrumentalists, and  
he crowned his favours by prevailing upon Sir Michael  
Costa to come and discourse, through a splendid orchestra,  
his eloquent themes in *Eli*.

Now Master Crotchet's friends cost him dear. They  
would have "siller," and, to give it them, he borrowed and  
borrowed until he became deeply in debt. Careful Scotch-  
men shrugged their shoulders, and turned themselves away  
from such a shameful "braking o' saxpences," thinking their  
own *pipes* as beautiful and far more economical; and had it  
not been for the dear girl, Crotchet, the spendthrift, would  
have been sent away south. She paid his debts and gave  
him cash to indulge in future frolics. Scotchmen have  
earned fame for being good at a bargain, but they are  
nowhere in comparison with Scotchwomen. Commerce may  
say of them

"Her 'prentice han' she tried on man,  
And then she made the lasses, O."

Adam, like Sandy, would take the proffers of the lassie,  
Eve, though they cost him paradise. She made the daft  
bachelor that came to the bazaar pay fifteen shillings a pair  
for baby's socks, twenty shillings for a child's cotton frock,  
and two pounds for "a bunch of blue ribbons." She loaded  
the staid and saving elders of the people with toy flags,  
rattles, and drums, and all kinds of such unprofitable  
merchandise, and thereby eased them of the cash usually so  
safely buttoned up in their deep pockets. The Dundee  
Choral Union is to be congratulated on the successful issue  
of its bazaar. A goodly sum is two thousand pounds to  
have in hand. It will doubtless do much for the growth of  
musical art in a district where, hitherto, musical art has well  
nigh languished for want of public support. L. T.

THE Managers of the Royal Academy of Music are  
evidently desirous to well-ground their students in the  
natural phenomena upon which all musical theory is based.  
They could do no better thing; nor take a surer means of  
exciting an intelligent interest in music as a science. It is,



therefore, with no common gratification that we refer to some lectures lately delivered to the pupils of the Academy, by Sedley Taylor, Esq., M.A., late Fellow of Trinity College, Cambridge. Mr. Taylor, as need scarcely be said, is a gentleman quite competent to deal authoritatively with his subject; and the keen interest taken in the lectures by all who had the privilege of hearing them was not only a proof of their value as lectures, but of the excellence of their delivery. Mr. Taylor advanced thirty-five propositions. The thirty-fifth having such a practical application that we must quote it:—

"Vocal practice with a 'tempered' instrument tends to impair purity of intonation. It would be better to have a pianoforte with one key perfectly in tune, and use this key alone in accompanying the voice for ordinary practice."

The charm of reasoning and demonstration, by which the learned lecturer worked up to this point, cannot be followed here; but enough has been said to direct attention to a valuable feature in the Academy course. Let us hope that Mr. Taylor, or some equally competent master of musical acoustics, will often have work to do in Tenterden Street. The Principal of the Royal Academy being absent, on account of indisposition, Mr. Walter Macfarren presided at the first lecture, and Mr. G. A. Macfarren at the second. Both were attended by a great majority of the pupils and several of the professors.

THE *Brighton Guardian*, taking note of our last week's "leader," has drawn a very unflattering contrast between the conscript fathers of Liverpool and those of the fashionable southern resort. Our cotemporary says:—

"The *Musical World* of last Saturday draws under the grateful notice of the profession in which it circulates the conduct of the Mayor of Liverpool, who, as the municipal chief of the second commercial and trading community in the Kingdom, has warmly espoused the National Music Meetings, organised by Mr. Willert Beale, at the Crystal Palace, and has given a handsome subscription towards the formation and sustentation of a Borough Choir to take part in the competitions. Happily, our cotemporary seems ignorant of the way in which some of the Pavilion Committee and a section of the Town Council are disposed to treat old-established and representative musical societies in Brighton. Had the *Musical World* such knowledge, its Editor might be inclined to point a moral, if he could not adorn a tale. An explanation may, however, be offered. The Brighton Corporation is now so engrossed in Science and so ecstatic upon painting, that music would be a positive distraction."

We were quite ignorant of the state of things at Brighton, or we should certainly have used it to "point the moral" of our remarks. But there is at least one hope for the fair Sussex town, as regards this matter:—The press is awake to musical things. Let the press go on "pegging away," and all will be well in the end.

The Sacred Harmonic Society's forty-first Christmas performance of the *Messiah* will be repeated on Friday next, 27th inst. Madame Sinico, Madame Patey, Mr. Cummings, and Mr. Santley are the principal vocalists, Sir Michael Costa conducting as usual.

#### OCCASIONAL NOTES.

WHEN Weber was composing his little opera, *Abu Hassan*, in Darmstadt, he wrote to a friend: "I shall dedicate *Abu Hassan* to the Grand Duke; perhaps he will 'come down' with something handsome." His Serenity condescended to "come down" with 440 florins, so that, for a time, Weber was freed from care.

JOSEPH Badar, a pianoforte tuner, has just died at Paris, aged ninety-eight, at the same time as his wife, who was ninety-four. In his way, he was a celebrity, having been pianoforte tuner to Beethoven.

ACCORDING to the *Paris Patrie*, M. Victor Wilder has made a very remarkable discovery. He has found in the library of the Grand Opera, an unpublished score of a ballet, composed by Mozart, during his visit to the French capital, in 1778. The ballet was produced under the title of *Petits Riens*. There is no doubt of the authenticity of the MS.

HERE is another musico-literary curiosity, for the delectation of our readers:—

"Dear Sir,—I should be very happy, if you could to fix me on the place of first violin in your orchestra of which you have spoken me at the time *Jubilee*; I will be at you very much obliged of speak at the menager of the *Museum theatre*, for engage him to take one fiddler more in your orchestra; I will be satisfied to play with you; and I will be always at your disposition.

I don't know, if I have spoken you, of my musical compositions, but if I have the honour to be admitted at your orchestra, you can to dispose of me, I will do me, a great pleasure to oblige you.

If you have the chance, to have a good success for me near the menager; Send me two lines, for indicate me the day, where I will be obliged to render me at *Boston*; for to begin my service; and Directly I will render me at your appeal.

In the hope to receive an answer favourable, receive Sir my amicable salutations. Your Servant and friend,  
New York, the 27, July, 72.

Is it possible that this was written by our epistolary friend, *Paganini Redivivus*?

#### OUR CONTEMPORARIES.

The *Daily News* speaks as follows of the F minor Concerto of Sir Sterndale Bennett, performed by Madame Arabella Goddard, at the first concert of the British Orchestral Society:—

"In noticing the opening performance of a society claiming distinct national attributes, it is but right to speak first of the one work in last night's programme which is associated therewith. The concerto, by our distinguished countryman, is one of the many productions by which he has established his own fame, and taken away from England the reproach of having done little or nothing, in the higher departments of instrumental composition, worthy of comparison with the works of the great German masters. The four pianoforte concertos, and the several concert overtures, of Sir W. Sterndale Bennett hold their place in classical programmes, not only here, but also at concerts of the first class in Germany. Had a few more such English composers appeared within recent times, we might have claimed a distinct position as a musical nation (creatively), which we have scarcely held since the days of Purcell. It will always remain on honourable record that—since the cessation of Sir W. S. Bennett's own admirable performances—his concertos have been chiefly heard through the medium of Madame Arabella Goddard, who plays them evidently *con amore*, and devotes to them her most earnest study and best executive powers. The concerto in F minor—perhaps the best of the four—has so frequently been performed by this lady, that it will be sufficient to say it was given by her on Thursday with as much success as ever. Each movement was warmly applauded—particularly, as usual, the charming *Barcarolle*, which would evidently have been received with pleasure a second time."

#### A PROTEST FROM BACH.

(To the Editor of the "*Musical World*.")

SIR,—When I was alive, I was an organist, and lived in Germany. I composed preludes and fugues. I am informed by some spirits who were formerly professors of music in London, and who now reside here, that my compositions are now played in England; they also tell me that an eminent gentleman named Gounod has taken one of my preludes and made it into a trio for violin, piano, and organ. This I do not like, and, were I not a ghost, I would go to law about it. But as, under my present circumstances, I have no redress, I hope that somebody will treat one of M. Gounod's preludes as he has treated mine. I am yours truly,

JOHN SEBASTIAN BACH.

*Spiriland*, December 17th, 1872.

[We fancy that Herr Bach has been misinformed. Madame Pauline Viardot Garcia is said to have improvised the tune to which the prelude he mentions is forcibly attached; and all M. Gounod had to do was to turn it rhythmically—*secundum Cocker*.—A. S. S.]

GOTHA.—Concert of the Vocal Union, under the direction of Herr Wandersleb: "Tenebræ factæ sunt," Michael Haydn; "Salvum fac Regem," Löwe; Andante (from the Violin Concerto), Mendelssohn; Duet (from the 95th Psalm), Mendelssohn; First Movement from the Violin Concerto, Vieuxtemps; two Choral Songs, Mendelssohn, &c.

## CHARLES MATTHEWS ON HIS LEGS AT THE GAIETY.

On Saturday night, Mr. Charles Matthews concluded his present engagement, and made the following address:—

"Ladies and gentlemen,—It is so long that I have been deprived of the pleasure of addressing you, that I have not been willing to forego the privilege of saying a few words on the last night of my present engagement. I have a thousand things I should like to tell you, but it would take too long. Since we parted, I have played before the gold diggers of Australia, the diamond miners of California, the buffalo hunters of the Far West, and the cannibals of the Sandwich Islands. At the latter place I played one night by command, and in the presence of his Majesty Kame-hame-ha, King of the Sandwich Islands (not Hoky-Poky-Wonky-Fong, as erroneously reported), a sable potentate weighing about 17 stones, before a black and brown multitude till lately cannibals, who showed their white teeth, grinning, and enjoying *Patter versus Clatter* as much as a few years ago they would have enjoyed the roasting of a missionary or the taking of a baby. And, after all these feats, here I am once more, safe and sound, in our old jog-trot world, or, as I believe it is the right thing to say, 'on my native heath.' But I must confine myself at present to the expression of my cordial thanks for the brilliant attendance I have been favoured with night after night for the last ten weeks, and the warm and friendly reception I have experienced. It is worth a trip round the world to be honoured by so hearty a welcome on one's return. I have been three years away from England—time enough to have been easily forgotten—and it is gratifying to find that I am still remembered, and, what is better, still capable of eliciting the same old tokens of approbation from the public. Were that public the same that witnessed my first appearance on the stage, I might attribute their applause to their kindly feelings of old association, and conclude that they looked upon my present efforts favourably in consideration of our long acquaintanceship. But it is no longer the same public; another generation has sprung up since I made my *début*, and it is therefore most agreeable to me to believe that any amusement the more youthful portion of the audience may derive from my personations is afforded by my present powers, and not caused by the revival of old associations. To find myself within a stone's throw of seventy years of age, permitted still to assume characters of twenty-five, and tolerated in the same lively parts I played nearly forty years ago, I consider not only a great compliment to myself individually, but to the vitality of the comedies it has been my aim to interpret. In this age of sensation it is consoling to find that these slight pieces are still attractive in spite of the total absence of scenic effects, breakdowns, topical songs, or a display of legs—when I see fashionable young men and elegant girls of the period sitting quietly and attentively for three hours enjoying a hearty laugh, I confess I feel flattered. With my own contemporaries, many of whom, I am happy to see, are still faithful adherents, it is a different thing: We have grown old together, and look with mutual indulgence at our respective bald heads; but my new and younger friends have no such considerations, and are swayed only by their present impressions, and are not influenced by kindly recollections. They look upon me, I hope, as a living reality, and not merely as a curious old fossil, dug up from some Chaldean ruin; while my earlier acquaintances are able, I trust, to say, 'There is life in the old horse still.' I will only add, ladies and gentlemen, that as long as I continue to afford you amusement so long will I endeavour to promote it; but I promise you that the moment I feel conscious of decay, I will at once retire from the stage, and will not inflict upon you the melancholy spectacle of a light comedian upon crutches. This is a purely egotistical speech, I am aware; but I couldn't help it—I drifted into it without premeditation; and, as I have for so many years been in the habit of telling you all my joys and sorrows, I have merely resumed my old gossiping practices. I have chosen this occasion to express to you my sincere gratitude for the brilliant engagement I have just concluded. Allow me, therefore, ladies and gentlemen, to thank you a thousand times for your many kindnesses, and to say *au revoir*."

WEIMAR.—Herr R. Wagner's opera, *Die Meistersinger* has been revived. Herr von Milde is Hans Sachs; Herr Fereneczy, Walther; Midle, Amann, Eva; and Midme, Ludwig-Medal, Magdalena. Herr Ehrke, from the Leipzig Theatre, sustained the part of Beckmeister, in place of Herr Schmidt, suffering from indisposition. The *mise-en-scène* was all that could be desired.—The programme of the first Orchestral Concert contained:—"Sinfonie militaire," Haydn; two Orchestral Movements for the drama, *Rosamunde*, Schubert; Overture to the opera, *Der Beherrscher der Geister*. Herr Borschers sang Pylades' air, in A major, "Nur einen Wunsch, nur ein Verlangen," from Gluck's *Iphigenie auf Tauris*, and an air from E. Reiter's oratorio, *Das neue Paradies*. Herr Winkler played an *Andante* and *Rondo* for the flute, by Molique.

## ROYAL ACADEMY OF MUSIC.

At the public rehearsal of the students, on Tuesday afternoon, December 10th, the following programme was gone through, to the evident satisfaction of the audience:—

Sanctus, Benedictus, and Hosanna, from Mass in C, Beethoven—Soli parts, Miss George, Miss Bolton, Mr. Howells, and Mr. L. N. Parker; Concerto, in D minor (First Movement), pianoforte, Kalkbrenner—Miss Griffiths; Aria, "Dalla sua pace," (*Don Giovanni*) Mozart—Mr. Howells (Potter Exhibitioner); Concerto, in E minor, violin (Last Two Movements), Mendelssohn—Mr. Jones; Motett, "Salve Regina," Hauptmann; Concerto, in C minor, pianoforte (First Movement), Beethoven—Miss Troup; Recitative ed Aria, "Non piu di fiori" (*La Clemenza di Tito*), Mozart—Miss Mary Crawford (Mendelssohn Scholar), Clarinet *obbligato*, Mr. Egerton; Concerto, in G (No. 7), violin, De Beriot—Mr. Palmer; Agnus Dei and Dona Nobis Pacem, from Mass in C, Beethoven.

The violin performances of Mr. Jones, and Mr. Palmer, as well as the aria "Non piu di fiori," sung by Miss Crawford, obtained more than ordinary approbation. Mr. John Hullah conducted.

## CONCERTS VARIOUS.

MISS MADELINE MEADE'S evening concert, at the Beethoven Rooms, was very numerous and fashionably attended. Miss Meade was assisted by Miss Alexandrina Dwight, Miss Isabel Weale, Herr Volck, and Mr. Henry Gordon, as vocalists; and the instrumentalists were Signor Scuderi and Mr. Oberthür, with Mons. A. Noyer and Mr. A. Barth as conductors. Miss A. Dwight was encored in "O luce di quest'anima." Miss Isabel Weale was very successful in Mozart's "Voi che sapete." Mr. Henry Gordon, who unfortunately was suffering from a cold, sang Beethoven's "Adelaida;" and Herr Volck sang Schubert's "Ave Maria" with taste, and his voice was heard to advantage in an effective new song, entitled "Einsamkeit," by C. Oberthür. Signor Scuderi was encored after his violin solo, and Mr. Oberthür received great applause after his new harp solo, "Clouds and sunshine," his effective harp accompaniment to Schubert's "Ave Maria" being also greatly admired. Last, not least, the fair concert-giver, who appeared in the double capacity of vocalist and pianist, was highly successful in all her performances, and received a special ovation after playing a solo for the pianoforte by Mr. W. Pape.

PECKHAM RYE.—The first of a series of concerts, conducted by Mr. W. F. Taylor, was given on Monday the 16th inst., in the Museum of Fire Arms. The vocal music consisted chiefly of selections from the operatic works of Mozart, Rossini, and Barnett. Some of Mr. Taylor's own compositions were also given, and were admirably rendered by Misses Edith and Gertrude Holman Andrews (accompanied, on the pianoforte, by Mrs. Holman Andrews), whose singing, especially in their duets, called forth the loudest applause. Mr. G. Carter sang "The pilgrim of love," and a new song, by Mr. Taylor, "Memory green," in finished style, and brought down enthusiastic applause. Mr. Prenton, who has an excellent bass voice, also assisted. A small, but effective little orchestra, consisting of Messrs. Low, Brown, and H. Griesbach (violins), Mr. Spiller (viola), Mr. Imhoff (violinello), and Mr. Dauré (harmonium), did good service in accompanying the concerted pieces, and played some overtures as well. They also accompanied Mr. Taylor in his very successful performance of the *Andante* and *Rondo* from Mendelssohn's Pianoforte Concerto in G minor. Besides the concerto, Mr. Taylor played a brilliant modern fantasia. The concerts are announced as "operatic, classical, sacred, and ballad," to be given weekly. If all the programmes are as well selected as the first, large attendances we hope will be the result.

ST. JOHN'S WOOD SOCIETY OF MUSICIANS.—This thriving and popular society gave their second *Soirée* on Thursday, the 12th inst., under the direction of Mr. Lansdown Cottell, at Lyndenbergh, Abbey Road. A popular programme was issued for the occasion, all the pieces to be sung or played by the members. Amongst the most notable of the vocal pieces were Mr. Henry Smart's duet, "The goat bells," (by the Misses Wade); "Voi che sapete," (Miss A. Dwight), "I would I were a bird," (Miss Edmonds), "The king of my heart," (Miss Cooke), Mr. Gibson's "Across the sea," (Miss Kenning), Mr. Francesco Berger's trio, "Excelsior," and other concerted pieces. Mr. C. Bell sang "Dearer to my soul thou art," and received much applause. Amongst the instrumental pieces worthy of mention were Liszt's arrangement of the Valse de Faust, (Mr. Henry Leopold), Herr Leytach's "Bolero" (Miss H. Allen), and Mr. Frederick Chatterton's solo on the harp. The Carnival of Venice, which was encored. Mr. Coleridge Holt gave a recitation of Lord Macaulay's "Horatius" with effect. The concert was a decided success, and the room crowded.

GENOA.—A new opera, *Anna Rosa*, has been successfully produced at the Teatro Paganini. The composer, Signor Bignami, who, we believe, is blind, was called on twenty-three times.

## PROVINCIAL.

**LEWES.**—A special evening concert has been given by Miss A. T. Bown (of Brighton), assisted by Madame Louise, and several local amateurs, in aid of the funds of the Mechanics' Institution. Considering the bad weather, there was a good attendance. The whole of the pieces were well rendered, and there were numerous encores. Mr. Barfoot and Mr. Stephen Cowley were among the gentlemen who assisted.

**KINGSTON.**—A capital concert was given in the Lecture Hall, Surbiton Park, on 6th December, by Madame Furstenberg. The programme included several instrumental trios by Madame Furstenberg, Herr Carl Deichmann, and Herr Daubert. Mr. Christian was encored in "The Bellsinger," and was successful in "The Valley" (Gounod). Miss Edith Blair was recalled in "Softly Sighs" (Weber), and "Birds of the night" (Sullivan). Mr. H. Stafford Trego was solo pianist and conductor.

**WOOD GREEN.**—On Monday Evening, Dec. 8th, Mr. R. Forsey Brion (Associate of the Royal Academy of Music), delivered a lecture on "The life and works of Mozart," in connection with the Winter Evening Entertainments. He was assisted by Mrs. E. Sowerby, Miss Brion, and Messrs. G. B. Sowerby and Walter Reeves, who illustrated the lecture by songs, duets, &c., from the works of the great composer. All acquitted themselves artistically. Mr. Walter Reeves, who gave the great song, "Qui sdegno," deserves special mention. The lecturer acted as accompanist, and played Mozart's Sonata in F to the satisfaction of all present.

**BRIGHTON.**—The *Guardian* says:—

"A concert was given at the Pavilion, on Wednesday evening, under the auspices of the Brighton Literary Union, and the entertainment appeared to gratify a numerous audience. Mr. Long was the 'lion' of the night, his comic songs gaining him repeated encores. His peculiar rendering of a very old duet concerning a certain 'noble lord' and a certain 'pretty maid' was very funny. The reading by Mr. Sinnick, from Bulwer Lytton's *Richelieu*, was effective, the change of voice and manner in the different characters being well sustained. Miss Anson is apparently a great favourite with the Union. She sang two songs, and was loudly encored in each. Mr. Barfoot and Mr. Cole (well-known members of the Brighton Glee and Madrigal Union) contributed four songs between them, and were, as usual, well received. Two pianoforte solos by Miss Agnes Knight (a selection from *I Puritani* and 'Marche des Flambeaux'), two songs each by Messrs. Rabson and Beesley, and readings by Messrs. J. Hill and J. Carden, jun., made up the programme. On Mr. J. Hill, the hon. secretary, the burden of the arrangements rested, and he also acted as accompanist."

We read in the same paper:—

"Thanks to the enterprise of Mr. H. Nye Chart, and the liberality and public spirit of Mr. Mapleson, the local performances of Italian Opera have been renewed this year with the same completeness and attractiveness experienced in previous seasons. On Monday night, when Bellini's *Norma* was presented, for the opening of the brief lyric campaign, the brilliancy and extent of the audience which filled the Theatre (except in, strange to say, the lower-priced sections) could not fail to gratify those residents who desire to see the now annual Brighton series of Italian Opera adequately supported, as well as the spirited promoters of the enterprise and the eminent artists, whose pride it is to minister to the gratification of the public, and, at the same time, extend and consolidate musical taste."

## TO DISHLEY PETERS, ESQ.

SIR,—Of recent years our pianists (foreigners of course, for we have scarcely any others) have gone into what may be termed the spasmodic style. We remember \*\*\*\*\* in 1852, \*\*\*\*\* in 1843, \*\*\*\*\* in 1848, &c. Now \*\*\*\*\* &c. &c. When \*\*\*\*\* crowned Liszt at the banquet given by King Cluquot, \*\*\*\*\* walked home with \*\*\*\*\* and expressed his disgust.—I am, Sir, yours in strict sincerity,

THEODORE LOZENGE (M.D.).

[In "strict sincerity" we think that Dr. Lozenge is insane.—A.S.S.]

**MILAN.**—Signor Ponchielli's opera, *I promessi Sposi* has been produced with extraordinary success at the Teatro dal Verme. The composer was called on between thirty and forty times. The principal parts were well sustained by Signore Teresina Brambilla, Barbani-Dini; Signori Junco, Brogi, and Fabbri.—An elegant new theatre, the Teatro della Commedia, has just been opened, in place of the Vecchio Teatro Re.—A new ballet, *I sette Peccati mortali*, by Signor Pallerini, is in rehearsal at the Scala.

## REVIEWS.

*Old Snowfield's Fortune, and What Became of It.* A Psychological Novel. By FELIX WEISS.

THIS is a story that will make no great inroad on the time of the most leisurely reader. It is but brief, and is printed in good, clear type, so that, probably, its perusal might be accomplished with ease during a journey by rail from Liverpool to Birmingham, or between the ending of a business day and bed-time. The attention of the reader is, first of all, attracted by the frontispiece; for the author is one of those wise entertainers who do not scorn to bespeak the interest of their clients by the use of something of the attraction of that art by which all alike—be they capable of appreciating literature or not—are gratified and propitiated. The little drawing has a quaint humour which has long been conspicuous by its absence from the illustrations of English works of fiction. We fancy that we have to thank M.M. Erckmann and Chatrian for the appearance of this homely, sober gaiety amongst us.

We consider "Old Snowfield's Fortune" a good story well told, and of an improving and elevating tendency. It is a tale with a moral, somewhat suggestive of Dickens' treatment of character and motive in his Christmas books; the reader is led to sympathise with what is human and sterling; a genuine interest is excited in the rescue of a soul from perverted views of life, and from a hard and unnatural course of conduct; sound and true sentiment is appealed to from first to last, and emotion and curiosity are awakened and fairly sustained.

NOVELLO, EWER & CO.

*In the Gloaming.* Reverie for the Pianoforte, by FREDERICK F. ROGERS.

THE composer of this piece is, if we are not mistaken, a new candidate for honours in the department to which his work belongs. We welcome him, without waiting for further proof of his ability, proof enough being given in this maiden essay. The Reverie opens with a movement, *Andante con moto*, in D flat major, the theme of which is very melodious, while the accompaniment, and especially the treatment of the bass, shows power both to conceive and carry out artistic design. A light and pretty *Allegretto* in the dominant key affords a pleasant variety; after which the *Andante* is resumed, with a slightly changed bass figure, which gives the work additional interest. We heartily advise Mr. Rogers to persevere in the course upon which he has entered.

S. WILLIAMS.

*The Irresistible Polka*, by ANNIE MINOT.

THIS very simple and pleasing polka is well adapted for general use. Its themes are pretty and *dansante*, while the demands made upon the performer are no more than the veriest tyro could meet.

CHAPPELL & CO.

*Brightly the Morn is Glowing.* Song. Composed expressly for, and sung by, Miss SOPHIE FERRARI, by FRANCESCA FERRARI.

THE words of this song are a free paraphrase, in excellent English verse, of Metastasio's "Placido Zeffiretto." So far, good. But better remains in the charmingly unaffected and graceful music of Miss Francesca Ferrari. We are always glad to see this young lady's name on a title-page, it being a sure omen of something good to follow. In this instance, Miss Ferrari has written a most expressive melody with a simple, yet effective *arpeggio* accompaniment, and the result is a song which cannot fail to meet with a welcome everywhere. The compass of the melody adapts it for a mezzo-soprano or low tenor voice.

**BOLOGNA.**—Signor Giovanni Tadolini, the composer, has just died in this town, where he was born in 1793. He studied under Mattei and Babin. Among the operas he wrote may be mentioned *La Fata Alcina*, 1814, for Venice; *La Principessa di Navarra*, 1816, for Bologna; *Il Credulo deluso*, 1820, for Rome; *Il Tamerlano* 1822, for Rome; *Nocturn*, in 1824, for Milan; *Mitridate*, in 1826, for Venice; and *Almanzor* in 1828, for Trieste. He wrote, also, a large number of songs, romances, etc. He was master to the celebrated Signora Savorani, whom he afterwards married.—Speaking of the "crowded houses," "overflowing audiences," and "tremendous crowds" attracted by *Tannhäuser*, a local paper says that at the sixth performance the audience was scanty, and that there were twenty-four boxes empty; at the seventh, with reduced prices, the audience was still more scanty; and, at the third, it was scantiest.

**COLOGNE.**—Fourth Gürzenich Concert: Overture to *Lodoiska*, Cherubini; Concert Aria, Mozart (Mlle. Louise Voss); Pianoforte Concerto, No. 2, E minor, E. Reinecke (the composer); "Gesang der Geister über den Wassern," Ferdinand Hiller. Pianoforte pieces: "Notturmo," Reinecke; "Marcia giocosa," Hiller; "Am Springbrunnen," Schumann (Herr Reinecke); Two Songs, Franz and Schumann; and C major Symphony, Schubert.

**GENEVA.**—A marble bust of Thalberg has been presented by his widow to this, his native town.



## WAIFS.

Gomez's *Il Guarany* is shortly to be produced at the Théâtre Italien.

The marriage of Miss Madeline Schiller, the accomplished pianist, is announced.

Luigi Mercantini, composer of the famous Garibaldi Hymn, has just died at Palermo.

The death is announced, at Geneva, of M. Arnal, the French comedian, aged 78.

Miss Laura Joyce and Master Collard, "the pocket Sims Reeves," have arrived in New York, from London.

At Madrid, the opéra bouffe, *Les Cents Vierges* (Las Cien Doncellas), has been produced with enormous success.

Madame Nilsson will return to America next year. She thinks she is not appreciated in Europe.—*Dexter Smith*.

We regret to hear that Madame Patti has been seriously ill. The latest advices state that she is now quite recovered.

A concert is to be given at the Théâtre Italien on behalf of the sufferers by the Boston fire. Mdlle. Albani will sing.

Dr. Puschmann, a physician, resident in Munich, has written an elaborate treatise on the mental condition of Richard Wagner.

We much regret to hear that Madame Schumann has had the misfortune to lose her third daughter, the Countess Marmarito.

"Miss Rose Hersee," says an American paper, "contemplates organizing an English opera company for a tour through the States."

It is proposed to take home to America the remains of John Howard Payne, author of "Home, sweet home." He was buried at Tunis, Algiers.

Signor G. Tadolini, a once well-known composer and singer (husband of the still better-known Mdme. Tadolini), died at Bologna very recently.

Mr. F. Howell's oratorio, *The Land of Promise*, is to be performed at the Presbyterian Church, Blackburn, on Saturday next, with full orchestral accompaniments.

Madame Fabbri, and her opera company, performed Meyerbeer's *L'Africaine* at the California Theatre, San Francisco, on Sunday evening, November 10th.

The new opera, by M. Charles Lecoq, *La Fille de Madame Angot*, continues to attract large audiences at the *Fantaisies-Parisiennes* (Brussels). Its success is complete.

Herr Richard Wagner has interdicted the performance of his *Tristan und Isolde* in Berlin, on the plea that there is no *chef d'orchestre* in the German capital able to conduct it.

Mr. Edwin Booth continues his successes in the Eastern States. He will make a tour of the South and West, and will not appear at his New York theatre during the present season.

Mr. C. Oberthur, the accomplished harpist, has left London for a month's professional tour in Germany. Among the towns he will visit are Frankfurt, Wiesbaden, Munich, Brunswick, Dresden, Hamburg, &c.

The Baltimore *Saturday Night* makes the following startling announcement:—

"Mr. Theodore, the celebrated concertly-gifted scraper of the cat's internal arrangements will undertake to delight our music lovers at Ford's Opera-House."

A musical festival will be held in Cincinnati next May, under the direction of Theodore Thomas. The chorals will number 3,000, and among the works to be brought out are the *Choral Symphony* and Handel's *Dettingen Te Deum*.

M. Deldevez has succeeded M. Georges Hainl in the direction of the Conservatoire Concerts, which entered upon their forty-sixth season this month. A new organ by Mr. Cavallé-Coll was opened on the occasion.

Heavy damages for breach of promise have been obtained at the Liverpool Assizes. The action was brought by Miss Adele Schneider, a teacher of music, against the Rev. W. H. Casey, curate of St. Matthew's Church, and at the time the alleged promise was given the plaintiff was engaged in the defendant's choir. Damages were laid at £5,000, and after some consultation between the parties, a verdict was taken by consent for that amount.

Under the energetic management of Mr. W. Pyatt, a Handel Festival will take place in the Mechanics' Hall, Nottingham, on Boxing Day. The scheme promises well. In the morning, *The Messiah* will be given; followed in the evening by a miscellaneous selection from *Israel, Solomon and Samson*. The principal vocal artists will be Miss Edith Wynne, Madame Patey, Mr. Rigby, Signor Foli, and Mr. W. Pyatt, with Sir Julius Benedict as conductor.

In speaking of a local debating society, a country paper says:—"Our village debating club is in full blast, and questions that have engrossed the intellectual functions of sages ever since the flood are being decided at the rate of two a week."

The *Saturday Review* points out that the advertisements of the Hoftheater, at Dresden, are habitually composed in bad German. This is very sad. Look at the exquisite English of the modest and simple announcements by our own managers. However, do not let us be proud.—*Punch*.

A stage manager should be able to pronounce the letter R. At a Belgian theatre, during *Norma*, a regisseur, not so gifted, exclaimed "Sôtez" to some soldiers, dressed up as Druid priests, who "lagged superfluous on the stage." To the horror of the manager, and the intense amusement of the house, the command was literally obeyed.

Melancholy of the minor key.—"I deny your minor," as Falstaff might have said, had Shakspeare pleased. My major key is that wherewith I open my cellar-door. My minor key is that I use when compelled to take out my cheque-book. Now, which suggests melancholy?—*Punch at Lunch*.

A painter, employed to represent some cherubim and seraphim, in a church, thought proper to make those celestials appear with very sorrowful, crying faces. His reverend employer asked him the reason why he did this. The painter replied that his prayer-book informed him that "cherubim and seraphim continually do cry."

Madame Olga de Janina, a pianist new to Western Europe, is causing a sensation in Paris just now. She makes nothing, so we are told, of the "effroyables difficultés" of Liszt, and is equally great in classical music. She has been playing, among other things, an Elegy by Beethoven (unpublished), extracted from the Album of the Countess Erdody.

The Scotchmen of New York City are moving in the matter of a statue to Burns for the Central Park. It is generally felt among them that the Scott Statue, while it may be a handsome tribute to the memory of a great man, is not particularly brilliant as a work of art. They propose, therefore, to have a statue of Bobby Burns, which shall not be a copy, but the work of a resident artist, and entirely original. We commend this feeling, and sincerely hope it will—to use a contemporary's favourite phrase—crystallize into enduring beauty.—*Arcadian*.

A Rochester journal, speaking of the Rubinstein Concert in that city, on Tuesday, has the following flattering notice of Mdlle. Liebhart:—

"Mdlle. Louise Liebhart became a favourite immediately on her rendition of an aria by Donizetti, and increased in the esteem of the audience to the end, retiring on the laurels won by the successful execution of 'Home, sweet home,' given in response to an encore. The concert concluded at a reasonable hour, leaving pleasant memories in the minds of all who had the good fortune to be present."

THE CONSERVATIVE LAND SOCIETY.—At the twentieth annual meeting, held at the Norfolk Street offices, on Tuesday, the receipts for the year ending 30th September were declared to be £116,019; and the grand totals to Michaelmas, £1,885,893. The number of the last share issued was 37,669. The reserve fund amounts to £9,000. The rate of interest remains at 5 per cent. per annum on shares, and 4 per cent. per annum on deposits. Viscount Ranelagh, Colonel Brownlow Knox, Colonel Jervis, M.P., and Mr. T. K. Holmes, were re-elected members of the Executive Committee. The proceedings closed with the usual votes of thanks.

Some weeks ago a man with a hand-organ and a bear was arrested up in Clearfield County, Penn., for not having a license. The arrest was made in front of the office of the county paper, and the sheriff asked the editor to let him place the organ and the bear in the sanctuary while he took the man to the magistrate's office. Permission was given. That bear is in there yet. When the editor returned from dinner he opened the door and found that the bear had broken loose, and smashed the whole interior of the establishment into microscopic smithereens. When the bear saw the editor it thought it would go to dinner also; but the eminent journalist slammed the door suddenly, locked it, and groped his way down stairs, six steps at a jump. The bear has had nothing to eat since that time, and the paper has been suspended, while the editor and the sheriff and their friends spend their time standing on ladders bombarding that animal through the windows, and firing up through the ceiling and down the chimney at him. The bear roams around and roars, and chews up startling editorials about Horace Greeley and the campaign in North Carolina, and eats up the poetry and smashes the advertisements. It will cost that editor about 6,000 dols. to fix up his place when the bear dies, and it is whispered around among his confidential friends that he will probably not support that sheriff the next time he runs for office, nor will he encourage the introduction of the menagerie business into Clearfield County.—*New York Musical Review*.

The elephant of the Boston Coliseum is at last disposed of, and the next step is to have it torn down. The bill directing this to be done has passed both houses, and became a law last week. The attempts to secure some pecuniary advantages for Mr. Gilmore have all amounted to little, and the late Jubilee has probably proved so costly that it will not soon be repeated in Boston; although Mr. Gilmore had great plans for another one, if this had succeeded better as a money-making operation. The stimulus given to musical education still continues, and the new musical college opened two months ago by the Mendelssohn quintet club has a great many pupils, and is already a success. The quintet club itself has been considerably changed in its members since last winter, and a rival club has been formed—the "Beethoven Quintet Club," which, but for the horse distemper and the great fire, would have made some stir in Boston before this. Wulf Fries, formerly of the Mendelssohn club, plays the violoncello in the new one, and Mr. Koppitz is the flute player; in the course of the winter there will probably be many specimens of their music.—*New York Arcadian*.

*Appropos of the Rubinstein Concerts, in America, Watson's Art Journal says:—*

"Mlle. Liebhart assisted in these chamber concerts with much success. Her merits as an artist have been quietly overlooked, by the connivance of the management, in the endeavour to centre all interest upon Rubinstein, even to the lowering of Wieniawski to a second-class position. This may be deemed policy on the management, but it is a gross injustice to the other artists thus slighted. Strakosch, with a broader view of managerial duty, and with a keener sense of the rights of artists, endeavours to popularize those artists who, engaged to sustain some dominant star, are yet component parts of an organization which he wishes the public to respect. In his hands Mlle. Liebhart would have won the same position here which she has sustained in London and the provinces for several years; namely, one of the most popular and admired artists of the largest and the most fashionable concerts given during the season. She is an artist of fine education; her voice is pure and true, and her *répertoire* extends to every class of music. At these chamber concerts, her interpretation of the classic songs selected was admirable in expression and in the fervour of their delivery."

A new Operahouse has sprung into existence as if by magic in Fifty-third Street, near Third Avenue, New York. It is as large as the Academy of Music, and will be devoted to first-class performances, with such artists as Litchmay and Cora Perl. The builder is Mr. John Koch, whose history, as detailed by Eli Perkins, is as follows:—

"He was born near Metz, and he would be a Frenchman, only King William has gobbled up his birthplace and made John a Prussian. He came to New York seventeen years ago, since which time he has owned some of the biggest places of amusement in the city. He bought the German Assembly Rooms, on the Bowery, of Fernando Wood. Then he built and owns Central Park Garden, Thomas having only been employed by him. Now, he builds the new Operahouse covering fifteen lots, worth 200,000 dollars, and proposes to run opposition to our old Academy of Music. In the summer he will throw his Operahouse open and have summer concerts. It is built like the Berlin Operahouse, with wine, supper, and smoking rooms attached, where both ladies and gentlemen can withdraw and eat and drink together. The whole thing is novel, and John Koch's ideas are bold, original, and aggressive. He says he is a bachelor, and he does not care if he does fail financially, if he can only teach the Americans how to enjoy themselves."

A Baden correspondent, speaking of a concert recently given there, observes:—

"Aptommas, the harpist, who was well-known in New York in the early days of his career, but whose proficiency in the handling of his instrument has won for him since that period the appellation of 'Liszt of the harp,' contributed a solo of great brilliancy to the rich and varied programme. An incident occurred, however, at the opening of Mr. Aptommas' piece which was little calculated to inspire an artist with a vast amount of enthusiasm. The wonderful attractions of the concert had collected together so dense and aggressive a crowd, that at the opening of the doors the Salle de Concert was instantly overrun by a frantic, eager mass, who could scarcely be induced to respect the anticipated arrival of the Empress of Prussia, and to refrain from appropriating the chairs of State designed for her Majesty and suite. When the Empress made her entry, and penetrated with infinite difficulty through the mass of human beings which already filled every available space, much confusion ensued; and when, after reaching, as she supposed, the shelter of the Imperial chair, she found the very hem of her sacred garments trodden under foot by an ignoble crowd, the august lady became naturally irritated. She signalled to her attendants to call her carriage, and the approaching wheels of this equipage being plainly audible through the opened doors of the private entrance, the Empress of Germany loftily beat such a retreat as she best could under existing circumstances. This imperial manœuvre being executed just as the opening cadenzas of the distinguished harpist were ringing through the Salle, the delicate shades of his performance were drowned by the din due to the occasion, and discouragement and vexation were painful in the subsequent portions of his solo, when succeeding tranquillity made it once more audible."

Wieniawski, as great a *virtuoso* on the violin as Rubinstein is on the pianoforte, with the advantage of being far more reliable and equal in his excellence, is a far better interpreter of chamber music than Rubinstein. He is conscientious in his reading, and presents the thoughts of the author as closely as a loving appreciation and an artistic reverence enables him to do. Of his manipulation it is needless to speak; for there is nothing in the range of violin music that he does not accomplish with graceful ease. But his sentiment is with these works; and while we should desire a little more decision of attack, and more positive phrasing, in the *allegro*, we could hope for nothing more exquisite than his rendering of the slow movements. They could not be surpassed in grace and tenderness of expression, in heightened sentiment, and depth of passionate utterance.—*Watson's Art Journal*.

VIENNA.—Mlle. Gindele has not carried her point; she has failed to obtain from the management of the Imperial Operahouse the terms she demanded, namely, 12,000 florins a year; nevertheless, she has considered it advisable to accept the terms offered her, and has accordingly signed a fresh engagement. Mlle. Minnie Hauk, on the contrary, leaves the Imperial Operahouse for the Comic Opera. She has signed for three years.—In reply to a request from the Committee that he would take part in a concert in aid of the Beethoven Memorial Fund, and compose a Cantata for the occasion, the Abbaté Franz Liszt has declined.—First Extraordinary Concert given by the Society of the Friends of Music: Organ Concerto, Handel; Scene and Air from *Alceste*, Gluck; Prelude and Fugue for Organ, Bach; Double Chorus, Mozart; "Triumphed," for solo, chorus, orchestra, and organ, Johannes Brahms. Among the principal artists were Mlme. Joachim and M. de Lange, organist, the latter from Rotterdam.

TRIESTE.—The Florentine Quartet, under Herr Jean Becker, have given a highly successful concert here.

NAPLES.—The body of Thalberg has been restored to the diseased's widow, by professor Efsio Marini, who was charged with the task of embalming it, and who has been wonderfully successful. "There is," we are told, "nothing of the mummy about the body, while there is a great deal of the living individual. The tissues are intact; the flexibility of the limbs has been preserved; the fat has not disappeared; the hands look alive; the face has a stony appearance, but is instantly recognisable; the rest of the body resembles leather in substance; in colour, it is like the flesh of a fowl, when the bird has been killed an hour or so." We agree with the *Gazetta di Milano* that the journal whence this account was taken might have found some other comparison not quite so faithful as the concluding one.

FLORENCE.—It is said that the management of the Pergola intends producing next Carnival, Prince Poniatowski's opera: *Gelmina*! Many persons will be inclined to say with the *Troatore*: "*Poveri Fiorentini! Che cosa hanno fatto di male per castigarli in tal modo!*"

HAMBURG.—Herr Adolf Müller, conductor at the Stadttheater, has just received gratifying evidence of the high esteem in which he is held both by the general public and by his brother musicians. A number of his admirers subscribed for a conducting-stick, mounted in silver, which they presented to him before the third act of *Die Meistersinger*, at the last performance of that opera this year. *Appropos of the Stadttheater*, another crisis seems to await it. The committee for purchasing the building is dissolved. They offered 200,000 marks, but the proprietor demanded 250,000. The present manager, moreover, having failed to obtain the grant of 300,000 marks, which he asked of the Corporation, has not renewed his lease, and there seems a chance that the Theatre may be closed.—Concert of the Singing Academy of the Philharmonic Society: Scenes from Schumann's *Faust*.

HANOVER.—The models furnished by various artists for the Marschner Memorial have been on exhibition some little time. They are about twelve in number.

KÖNIGSBERG.—A new opera, *Harald, der letzte Sachsenkönig* (*Harald, the last Saxon King*), by Herr Gustav Dullo, has been very successfully produced. The composer was called on several times during the performance, as well as at its conclusion.

LEIPZIG.—The position of the manager of the Stadttheater cannot be a very pleasant one. He is sued by his authors for no less a sum than 70,000 thalers. Among those who have summoned him is Herr Richard Wagner.

#### MUSIC RECEIVED FOR REVIEW.

J. B. CRAMER & Co.—"Geraldine," Valse Sentimentale, and "Balmoral," Scotch Fantasia, for the pianoforte, by T. M. Mudie.

J. WILLIAMS.—"Our home's eternal rest," Sacred Song and *Élégie*, by R. Andrews.

## THE VOICE & SINGING

BY  
**ADOLFO FERRARI.**

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.  
Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

**DR. STOLBERG'S VOICE LOZENGE,**

For invigorating and enriching the voice, and removing affections of the throat,

**HAS** maintained its high character for a quarter of a century; and the flattering testimonials received from Grist, Perissin, Lablache, and many of the Clergy and Statesmen, fully establish its great virtues. No Vocalist or Public Speaker should be without it. To be obtained of all Wholesale and Retail Chemists in the United Kingdom.

## THE ART OF SINGING.

New Edition, Revised and Improved, of

## A COURSE OF STUDY AND PRACTICE FOR THE VOICE,

By **T. A. WALLWORTH.**

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which, have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London: HAMMOND & Co. (late JULIEN), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.

Published This Day,

## TWO DUETS

FOR

## TWO PERFORMERS ON ONE PIANOFORTE.

No. 1, DUET IN G. No. 2, DUET IN A.

Price 3s. each.

Composed by **HEINRICH STIEHL.**

(Op. 13.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

New Edition,

## "THE SNAPPED THREAD."

(SPINNING SONG).

By **HERMANN EISOLDT.**

Sung with great success by MADAME SAUERBREY at Mr. KUHN'S THIRD PIANO RECITAL, at Brighton, Nov. 6.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"Madame Sauerbrey was encored in a tuneful and captivating spinning song, 'The Snapped Thread,' by Eisoldt."—*Brighton Guardian*, Nov. 13.

"Madame Sauerbrey sang with great effect a spinning song, 'The Snapped Thread,' by Eisoldt, and was deservedly encored."—*Brighton Herald*, Nov. 9.

Just Published,

## "ST. PATRICK AT TARA."

CANTATA.

By **J. W. GLOVER.**

Dedicated by permission to

HIS ROYAL HIGHNESS PRINCE ARTHUR PATRICK.

Price 3s.; bound in cloth, gilt, 5s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"The publication of Professor Glover's Cantata, 'St. Patrick at Tara,' will be gladly welcomed by choral societies, requiring a work of moderate difficulty but extensive interest. The subject, essentially national in character, is, moreover, one that could scarcely fail to awaken the attention of most people, but more especially Irishmen, who will doubtless see that the spirit of the ancient bards has not entirely passed away from the more prosaic times. For freedom of melodic treatment and characteristic harmony Mr. Glover's Cantata deserves to be widely known. There is a special interest attached to the work, inasmuch as H.R.H. Prince Arthur Patrick has been pleased to accept the dedication of a theme which treats of a period of ever-living interest."—*Morning Post*.

Just Published,

NEW SONG FOR VOICE AND CLARINET,

## "THE BIRD'S LOVE SONG,"

For Voice and Clarinet.

(OBLIGATO.)

DEDICATED TO HENRY LAZARUS, Esq.

Composed by **HENRY SMART.**

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

## IMPORTANT TO VOCALISTS.

Madme. Lemmens-Sherrington's

## SIX VOCAL STUDIES,

IN THE FORM OF

## WALTZES.

- |                      |                         |
|----------------------|-------------------------|
| No. 1. Scale Waltz.  | No. 4. Chromatic Waltz. |
| " 2. Arpeggio Waltz. | " 5. Staccato Waltz.    |
| " 3. Shake Waltz.    | " 6. Triplets Waltz.    |

N.B.—The above "Six Vocal Studies, in the form of Waltzes," are published for Soprano or Tenor, Mezzo-Soprano, and Contralto or Bass Voices.

COMPOSED BY

Madame

## LEMMENS-SHERRINGTON

Price 4s. each.

## PREFACE.

No country possesses more good voices than England, and many voices would be a fortune to their owners if they knew how to use them.

Vocal Exercises, however, are much neglected, owing, in a great measure, to their monotony of passage and of style.

The object of these Studies is to make practice as attractive as possible, and the Waltz form has therefore been chosen for its liveliness.

A selection has been made of passages best suited to give flexibility to the voice, and the six Waltzes here presented contain the germs of a thorough method of vocal practice.

The Italian language is preferred on account of the openness of the vowels; but these studies can be used advantageously without words, by simply "vocalising" on the vowel A (pronounced in Italian, *Ah*.)

Commas (,) are placed where breath is to be taken. At first, however, pupils should practise each study very slowly, and draw breath whenever found necessary.

LONDON:

## DUNCAN DAVISON & CO.

244, REGENT STREET, W.



Now Ready.

# GOUNOD'S 'NAZARETH,'

TRANSCRIBED FOR THE

PIANOFORTE

BY

SYDNEY SMITH.

PRICE FOUR SHILLINGS.

LONDON:

ASHDOWN &amp; PARRY,

HANOVER SQUARE.

## WALTER MAYNARD'S SYSTEM OF INSTRUCTION.

MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

SEQUEL TO THE ABOVE—Price 6d.

KEY TO THE SEQUEL—Price 6d.

The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph*.

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World*.

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country. The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's*.

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are incited, encouraged and rewarded."—*Orchestra*.

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times*.

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo*.

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard*.

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News*.

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch*.

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World*.

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian*.

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury*.

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier*.

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier*.

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courant*.

"A very useful idea, that will lighten the drudgery of music."—*Malvern News*.

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald*.

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News*.

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times*.

MAY BE HAD OF

CHAPPELL &amp; CO., 50, New Bond St., London,

Or of any Music-seller in Town or Country.

## BOOSEY & CO.'S NEW PUBLICATIONS.

### SO THE STORY GOES.

By MOLLOY.

New Characteristic Ballad, in the style of "Thady O'Flinn" and "Clochette." Sung by Miss EDITH WYNNE at all her Provincial Concerts.

Price 4s.

### VOICES OF THE PAST.

By ALFRED SCOTT GATTY.

Composed expressly for M<sup>me</sup>. PATEY, by whom it is sung throughout her Concert Tour in the Provinces.

Price 4s.

### MARGUERITE.

By F. H. COWEN.

Sung by M<sup>me</sup>. TREBELLI-BETTINI at the Norwich Festival.

"A song of genuine beauty, and the more to be commended because, while simply a new version of the often-set legend of Gretchen and the flowers ("He loves me, loves me not," &c.), it is quite original."—*The Times*.

Price 4s.

### THE LILY OF KILLARNEY.

The Royal Edition (as an extra volume), with English words, is now ready.

Price 2s. 6d., paper; 4s., cloth.

### SANTLEY'S SINGING METHOD.

Price 10s. 6d.

NEW EDITION OF THE BARITONE SINGING METHOD.

Edited by Santley. 200 pages. Of this the *Athenæum* says:—"If amateur baritones do not make themselves rivals of Mr. Santley it can only be from lack of voice and of intelligence, for the system of Signor Nava is admirable in every respect."

### THE CHORALIST,

For OCTOBER, contains:—"The Happy Peasant," by Schumann, and "Mourn Not," by Mendelssohn, for four voices, price One Penny. The CHORALIST for September contains: "Cherry Ripe," for four voices, and "Children's Cheers," performed and encored at the Crystal Palace. Each number contains two four-part songs, price One Penny, or post free, Three half-pence. The Ten Numbers for the present year will be sent for 12 stamps.

LONDON:

BOOSEY & CO.,  
HOLLES STREET.

## DANCE MUSIC

BY

### KIKO.

JUST PUBLISHED.

## THE SHALLABALA QUADRILLES.

SOLO OR DUET, 4s.

A Good Dancing Set. Containing the following well-known tunes:—

SHALLABALA, CHICKABOO, PEQUILLO,  
CLINK-A-CLINK-CAN, CARIOLE,  
CHING-A-RANG-CHANG and WAGGA-WAGGA

ALSO BY

### THE SAME POPULAR COMPOSER.

	S.	D.
Jolly Frog's Galop ... ..	4	0
John Peel Galop ... ..	3	0
Wedding Ring Waltz ... ..	4	0
Alpine Climber Waltz ... ..	4	0
Ali Baba Quadrilles... ..	4	0
Ali Baba Galop ... ..	4	0
Ali Baba Waltz ... ..	4	0
Ali Baba Polka ... ..	4	0
Bashful Young Lady Quadrilles ...	4	0
Bashful Young Gentleman Quad- rilles ... ..	4	0
Letty Polka ... ..	3	0

LONDON:

HUTCHINGS & ROMER,

9, Conduit Street, Regent Street, W.